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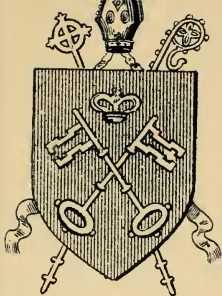
TO

YORK MINSTER.

DEDICATED TO THE
VERY REVEREND ARTHUR P. PUREY-CUST, D.D.,
DEAN OF YORK,
IN APPRECIATION OF HIS LOVING CARE OF THE MINSTER, AND
LABOURS IN ELUCIDATING ITS HISTORY.

YORK MINSTER FROM THE WEST





SECOND EDITION.

HANDBOOK

TO THE

Cathedral Church of St. Peter,
YORK. *Eng.*

BY

GEORGE BENSON,

ARCHITECT.

BEING NOTES ON THE ARCHITECTURE, STAINED
GLASS, SHIELDS AND MONUMENTS.

ILLUSTRATED BY COLLOTYPES AND PLANS.

ENTERED AT STATIONERS' HALL.

YORK:

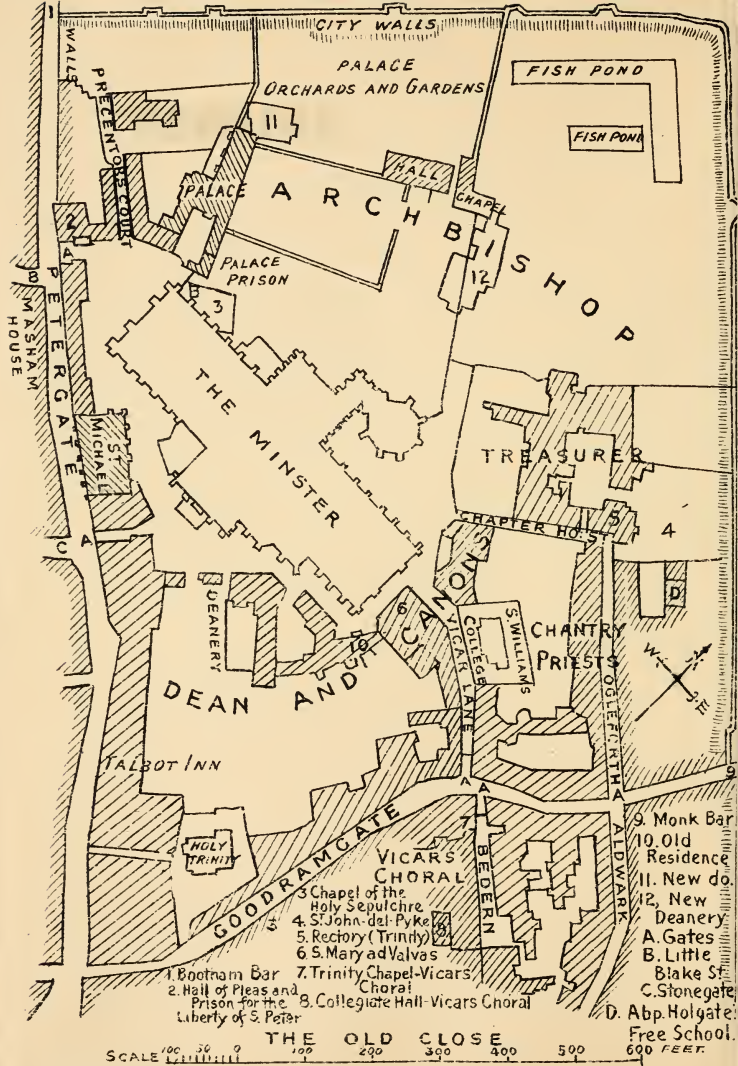
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PREFACE.

IN this pocket Guide Book an attempt has been made to bring before residents and visitors the most important features of the Minster, by describing the architecture, stained glass, monuments. etc.; and calling attention to objects of interest which are likely to be unnoticed by the general observer. Owing to the magnitude of the Minster, much detail of a historic character cannot be seen properly without the aid of a telescope or binocular glasses, so that a closer examination of the stained glass and shields may modify some of the interpretations given.

The best and latest process has been adopted for the views, namely Collotype, by Messrs. G. W. Wilson & Co. of Aberdeen. A hand glass will be found useful in bringing out the details of the views.

YORK: 1895.



Geo. Benson, York.

PLATES.—(COLLOTYPE).

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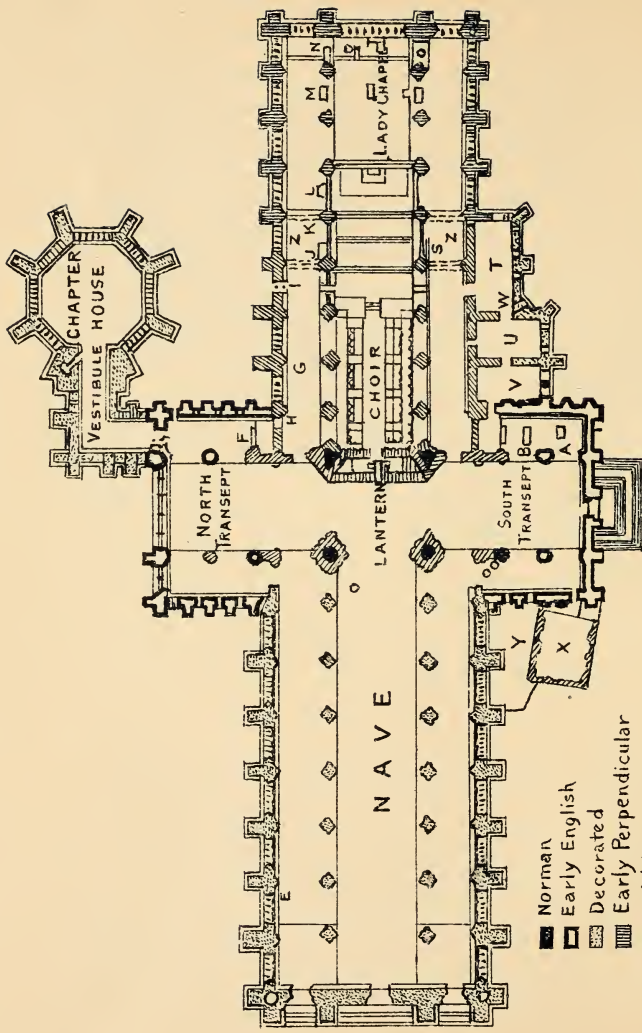
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- Norman
- Early English
- Decorated
- Early Perpendicular
- Middle
- Late

PLAN OF YORK MINSTER

1 INCH = 100 FEET.

REFERENCE.

- A. Dean Duncombe's Monument.
- B. Archbishop Walter de Gray's Monument.
- C. Present position of Font.
- D. St. William's Tomb.
- E. Entrance to the Chapel of St. Mary and All Angels, generally known as the Chapel of the Holy Sepulchre, of which there are no remains.
- F. Archbishop Greenfield's Monument and Brass.
- G. Aisle to the Scrope Chapel.
- H. Monument to Prince William of Hatfield.
- I. Entrance to Library (no remains).
- J. Archbishop Savage's Monument.
- K. Entrance to Crypt.
- L. Cope Chests.
- M. Archbishop Markham's Memorial.
- N. Tomb of Archbishop Scrope.
- O. Tomb of Archbishop Rotherham.
- P. Memorial to Archbishop Musgrave.
- Q. Archbishop Bowet's Monument.
- R. Memorial with effigy of Archbishop Matthew.
- S. Memorial with effigy of Archbishop Dolben.
- T. Archbishop Zouche's Chapel.
- U. Vestry.
- V. Treasury, now Choristers' Room.
- W. St. Peter's Well.
- X. Offices of the Chapter Clerk.
- Y. Wills Office.
- Z. Choir Transepts.

CATHEDRAL AND METROPOLITICAL CHURCH OF ST. PETER, YORK.

	When Installed.
<i>Visitor—The Archbishop—The Right Hon. and Most Rev. Wm.</i>	
Dalrymple Maclagan—£10,000	1891
<i>Dean</i> (1090)—The Very Rev. Arthur P. Purey-Cust, D.D.—£2,000 ...	1880
<i>Sub Dean</i> (1228)—The Rev. Alfred Gatty, D.D.	1861
<i>Precentor</i> (1090)—The Rev. James Fleming, B.D.	1883
<i>Succentor Canonorum</i> (1232)—The Rev. T. P. Hudson, M.A. ...	1883
<i>Chancellor of the Church</i> (1085)—The Rev. Canon Raine, D.C.L. ...	1891
<i>Treasurer</i> (1090 dissolved 1547).	

Archdeacons.

Cleveland (1170)—The Ven. Henry Walker Yeoman, M.A., £200 ...	1882
York (1090)—The Right Rev. R. J. Crosthwaite, £200	1884
Sheffield (1884)—The Ven. J. E. Blakeney, D.D., £200	1884
East Riding (1130)—The Ven. James Palmes, M.A., £200	1892

Canons Residentiary.

	£400...	... ..
The Rev. James Fleming, B.D., £400			1877
The Right Rev. Richard Frederick Lefevre Blunt, D.D., £400 ...			1882
The Rev. James Raine, D.C.L., £400			1888

Prebends.

Prebendaries.

Warthill	Edward John Randolph, M.A.	1848
Ulleskelf	Thomas Bradley Paget, M.A.	1865
Barnby	Francis Whaley Harper, M.A.	1869
North Newbald	Richard England Brooke, M.A.	1873
Husthwaite	John Edward Blakeney, D.D.	1875
Fridaythorpe ...	John Scott, M.A.	1876
Dunnington	William Joseph Whately, M.A.	1879
Bilton	Thomas Percy Hudson, M.A.	1879
Botevant	Richard Beverley Machell, M.A.	1879

<i>Prebends.</i>	<i>Prebendaries.</i>	<i>When Installed.</i>
Osballdwick ...	Charles Sisum Wright, M.A.	1881
Weighton ...	Walter Frederick Rowsell, M.A.	1882
Driffeld	James Fleming, B.D.	1883
Grindall	The Rt. Rev. R. J. Crosthwaite, D.D.	1883
South Newbald	Jos. McCormick, D.D.	1884
Fenton	Isaac Taylor, L.L.D.	1885
Bugthorpe ...	Horace Newton, M.A.	1885
Strensall	A. R. Fausset, D.D.	1885
Ampleforth ...	Henry Frederick Barnes Lawrence, M.A.	1886
Tockerington ...	Arthur Henry Faber, M.A.	1887
Wetwang... ..	Joseph Rawson Lumby, D.D.	1887
Knaresbro' ...	George Austen, M.A.	1888
Stillington ...	Frederick Wildman Goodwyn, M.A.	1888
Riccall	Geo. Marsham Argles, M.A.	1888
Apesthorpe ...	John Nathaniel Quirk, M.A.	1888
Wistow	Henry Arnold Favell, M.A.	1890
Givendale ...	Richard Wilton, M.A.	1890

Langtoft

Laughton... ..	James Raine, D.C.L.	1891
Holme	John Christopher Atkinson, D.C.L.	1891
Bole	The Right Rev. Richard F. L. Blunt, D.D.	1892

Dissolved Prebends—Wilton, Newthorpe, Salton, Masham, South Cave and Bramham.

College of Vicars Choral (1252).

The Rev. Wm. Haworth—£274 (Subchanter, May 19, 1882)	... ..	1870
The Rev. Edmund Sardinson Carter, M.A.—£260	... ..	1875
The Rev. George Trundle, M.A.—£260	... ..	1875
The Rev. Archibald Samuel Commeline, M.A.—£260	... ..	1881
The Rev. Edgar Beckwith Firth, B.A.—£260	... ..	1890

Chapter Clerk and Registrar for the Dean and Chapter of York—T. B.

Whytehead, Esq., Minster Yard, York.

Minster Librarian—The Rev. Canon Raine, D.C.L. ; *Sub-Librarian*, the Rev. E. B. Firth, B.A.

Minster Organist—Dr. John Naylor.

Head Master of St. Peter's School—The Rev. G. T. Handford, M.A.

Master of Archbishop Holgate's School—The Rev. Arthur Wilmot Welch, M.A.

Architects—Messrs. Bodley & Garner.

SERVICES.

Sundays—Summer : 10-30 a.m. (Choir); 3-0 p.m. (Lady Chapel); and
4-0 p.m. (Choir).

Winter : 10-30 a.m.; 4-0 p.m.; and 6-45 p.m. (Nave).

Weekdays—10-0 a.m. and 4-30 p.m.

THE MINSTER IS OPEN TO VISITORS AS FOLLOWS:—

WEEK-DAYS.	INTERIOR.	FEES.
9 a.m.—5 p.m.	Nave and Transepts	Free.
9—10 and 11—4	Vestry, Choir, Lady Chapel, Vestibule and Chapter House	{ Conducted by a Verger 6d. each person.
	To top of Lantern Tower ...	6d. each person.
	To Large Bell	6d. each person.
Mond'y & Wed- nesday, 11—1	Minster Library	Free.

CHRONOLOGY AND ARCHITECTURE OF YORK MINSTER.

ARCHITECTURAL STYLES.

Anglo-Saxon	627—1066	Early English	1189—1272
Norman	1066—1154	Decorated	1272—1377
Transitional	1154—1189	Perpendicular	1377—1485

No.	Style.	King.			Bishop.	Remains.
1	Anglo-Saxon	Edwin	627	Wooden church (destroyed)	Paulinus	Herring-bone walls in crypt.
2		Oswald	633	Stone church began, com- pleted		
			669	Restored	Wilfrid Archbishop Albert	
			767 1069	Renovated Fired		
3	Norman	William I. (1066) ... William II. (1087) ... Henry I. (1100) ... Stephen (1135) ...	1070	Repaired—nave with side aisles and transepts added—old church used as choir of the new.	Thomas of Bayeux	Apse in crypt and core of Lantern piers

No.	Style.	King.			Arch-Bishop.	Remains
4	Transitional	Henry II.	1154	The Anglo-Saxon church forming the choir taken down. New crypt (late Norman) and choir (Transitional) erected.	Roger	Portions of crypt.
5	Early English	Richard I. John Henry III.	1189 1199 1216	Norman transepts removed and replaced by present transepts. Norman central tower rebuilt.	Walter de Gray	North and south transepts.
6	Decorated	Edward I. Edward II. Edward III.	1272 1307 1327	Norman nave taken down and new nave erected. Chapter house built and vestibule connecting it to the Minster, also Treasury, Sacristy, and (1350) Chantry Chapel.	Romanus Newark Corbridge Greenfield Melton Zouch	Nave. Chapter house. Vestibule. Treasury. Sacristy. Zouche's chapel.
7	Early Perpendicular	Richard II.	1377	The east end of Transitional choir and late Norman crypt removed, Lady Chapel built (1361—1400, <i>Browne</i>).	Thoresby (died 1373) Neville Fitz Alan Waldeby	Lady Chapel.
8	Perpendicular	Henry IV. Henry V. Henry VI.	1399 1413 1422	Late Norman crypt and Transitional choir taken down, present choir with crypt erected (1400—1420). Early English Lantern, replaced by present one (1410—1433). S.W. Tower erected (1433—1447).	Scrope Bowet Kempe Booth	Choir and crypt. Lantern. S.W. Tower.
9	Late Perpendicular.	Edward IV. Edward V. Richard III.	1461 1483 1483	N.W. Tower erected (1465—1474). Organ Screen (1475—1505).	Neville Booth Rotherham	N.W. Tower. Organ Screen.

York Minster :

“The King of Cathedrals.”

INTRODUCTION.

“When men begin to love that holy name
Whereby alone we can be saved, they long
To build a Church for holy pray'r and song
For sweet communion with the Lord of Life,
Apart from scenes of business and strife.”

G. FRENCH, York, 1869.

*Introduction
of
Christianity.*

WHEN or by whom Christianity was introduced into York is unknown, but during the occupation of the city by the Romans there would be amongst the courtiers and soldiers some who were converts; the new faith, however, seems to have made little progress amidst the devotees of the Roman pantheon of gods and goddesses, until as we imagine some missionaries under a bishop penetrated this district and setting up a wooden cross on a hill (Bishop Hill) on the opposite side of the river to the walled-in Roman fort, they preached the good tidings daily. By example and precept the missionaries made additional converts, so that in time, the temporary wooden cross may have given place to a permanent one of stone, round which the Christians gathered for worship. Subsequently a stone church was built near the cross to accommodate worshippers, and

*Missionaries
come to
Heathen York.*

*The first
Church
in York.*

was soon followed by the erection of another; (probably Bishopill Senior and Junior.) The congregations were under the rule of a bishop and were not molested until the persecution under the Emperor Diocletian in

303, when the churches were damaged, and the believers had to meet in secret; in 305 they were able to worship

The Bishop of York at Arles. openly, so repaired their churches and assembled therein. Eborius,* Bishop of York, was present at the church council held at Arles in 314. The

earlier church on the Bishop Hill may have been his cathedral.

Invasion of York by the Pagan English. At the latter part of the fifth century, York was invaded by the English when Sampson, Bishop of York, fled from the pagans to St. David's and subsequently to Brittany where he became Bishop

of Dol, and was afterwards canonized.† The English having conquered York would be anxious to propitiate the subdued Celts, so it is unlikely the few Christian Celts would be prevented from following their religion. The pagan English were principally agriculturists and settled in numerous rural communities; in course of time the consolidation of the little English villages gave rise to principalities; the district including York and the east of modern Yorkshire was known as Deira, and during the latter half of the sixth century, a prince, Ælla by name, ruled over it.

"Subjects of Saxon Ælla—they shall sing
Glad Hallelujahs to the eternal King."

WORDSWORTH.

The York Slave Market. The wars that arose between the chieftains of the different principalities were the means of increasing the number of slaves, a class consisting chiefly of prisoners, criminals and debtors. York was the principal market of the district, and in the market-place (St. Sampson's Square) slaves would be exposed for sale; thither the Frisian merchants would resort, and buy for the slave market at Rome; and the fair-headed youths, seen there by Gregory,

* The prelates of York still sign themselves Ebor.

† One of the York churches is remarkable as being the only church in England having Sampson as its patron saint.

may have been first sold in the market at York and then shipped to the imperial city, where the Roman deacon enquired of the dealers: "From what country do these slaves come?" They replied: "They are English, Angles!" "Not Angles, but angels," said Gregory, "with faces so angel-like. From what province are they brought?" The merchant replied: "From Deira." "De ira;" repeated Gregory, and went on, "aye, plucked from God's ire, and called to Christ's mercy. And what is the name of their king?" "Ælla," they told him. "Alleluia shall be sung in Ælla's land!" he cried, and passed reflecting on the scene.

The Celtic Church of England was gradually driven westward, and settled in Wales, Cornwall and Ireland; in the latter country it made wonderful progress. Manuscripts, &c., produced there, show that letters and art reached a high state of perfection; missionaries were sent out; at the end of the 6th century Columba crossed to Iona and established a monastery.

Eadwine, King of Northumbria, and the most powerful monarch in England, married in 625, for his second wife, Ethelberga, daughter of the late Æthelbert, King of Kent, and sister to Eadbald, the reigning monarch over the little kingdom of Kent. Æthelbert married a Christian princess named Bertha, of Paris, who brought with her a chaplain, and the two latter worshipped in the old church (St. Martin's) at Canterbury.

Soon after, missionaries from Rome, under the leadership of Augustine, obtained permission from King Æthelbert to preach in the Kentish Kingdom; they eventually converted the king.

Ethelberga, being a Christian, Eadwine consented that she should follow her own religion, so she brought her chaplain, Paulinus, to York.

YORK MINSTER.

A. Earth. B. Well. C. Steps. D. Supposed Site of Wood Church
Vertical Lines indicate Timbers in the Concrete. E. Walls.

FIG. I

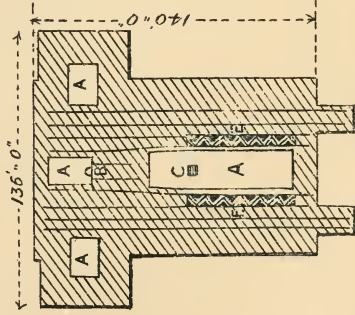
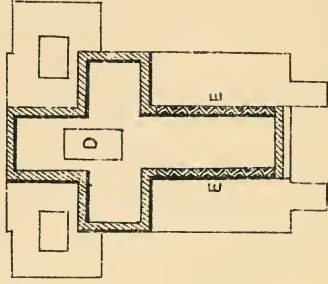


FIG. II



CONCRETE FOUNDATION
(from Broune)
A.D. 627.

SUGGESTED PLAN
A.D. 637.

1 INCH = 100 FEET.

G. B.

The increase of the English in the Northumbrian capital of York, had impelled many of its Celtic inhabitants to move westward to their own people. As there would be very few Christian Celts left in York, Ethelberga may have restored one of the churches on the Bishop Hill, and worshipped in it under Paulinus, as she had formerly done at the church (St. Martin's) at Canterbury.

King Eadwine was not easily converted to the Christian faith, so Pope Boniface sent him a letter, with presents. Eventually the king summoned his council before the great idol temple at Goodmanham, near Londesborough, to discuss the subject, when Paulinus succeeded in converting king and council.

THE FORMER EDIFICES.

THE WOODEN CHURCH OF ST. PETER, A.D. 627.

"Near thirteen hundred years ago, the place
Where now York Minster stands in all its grace
Was holy ground: for here there stood, we read,
A wooden church, simple and rude indeed."

G. FRENCH, 1869.

York Minster owes its origin to King Eadwine, of Northumbria, who, after his conversion to Christianity, gave orders for the construction of a church in which he was to receive the rite of baptism. Eadwine was a lover of Roman manners, so the site chosen was within the Roman walls, not far from the imperial palace. It was desirable that the king should become a member of the church as soon as possible, the edifice was therefore built of wood and hurriedly completed.

Conjectural appearance. It was probably a small rectangular building (Fig. II), in length twice its width, built of upright semicircular logs, the trunks of trees cleft in two, the flat surface facing the interior,* the door on the south side, and

* Similar to the wooden church at Little Greensted, Essex.

the openings for light at both sides and ends, formed of boards pierced with holes, the roof covered with thatch.

*Baptism of
King
Eadwine.* The wooden church was dedicated to St. Peter, and on Easter Day, April 12th, 627, King Eadwine was baptised in it by Paulinus. This

event forms the subject of a fresco painting by Mr. F. Madox Brown, in the Manchester Town Hall.

THE STONE CHURCH, 633-1069.

"The wooden church at York to him was dear,
He in its place wish'd one of stone to rear."

King Eadwine commenced the construction "of a larger and nobler basilica of stone, in the midst of which the wooden oratory which he had first built was to be included. Accordingly, having laid the foundations, he began to build his basilica in a square form around the original oratory." (*Bede.*)

The king selected York as the archiepiscopal see, and induced Honorius to present Paulinus with the pallium; but before the walls of the stone church were completed, or the pallium received by Paulinus, King Eadwine was slain in battle by Penda and Cadwallon, at Hatfield Chase, on October 12th, 633.

*Death of
King
Eadwine.*

*Flight of
Bishop
Paulinus.* Cadwallon ravaged Northumbria and occupied York. Paulinus with the queen and her children fled to the coast, where they took ship for Kent.

King Oswald completed the stone church. The material used was coarse sandstone and oolitic limestone; two walls of that edifice constructed *herring-bonewise* are to be seen in the crypt of the present Minster. The two walls rest on a foundation of concrete masonry (Fig. I). "The spaces marked A were probably always soil—the lines indicate hewn oaks embedded in the concrete. At B was a well of semi-circular form."—(*J. Browne.*)

The two walls may have constituted the nave *Conjectural Restoration.* (27 feet 4 inches wide) of a cruciform church (Fig. II) with central tower, erected on the concrete foundation of a destroyed Roman building, probably a temple. Roman coins and fragments of Roman pottery were found during the excavations. With the concrete were several large "coarse sandstones which had evidently been used in some former structure, probably Roman."—(*Browne.*)

The walls are about 50 feet long, and 4 feet 8 inches thick, faced with herring-bone work* forming courses 8 inches deep.

Assuming the stone church had a cruciform plan,† its internal length may have been 128 feet, across the transepts 78 feet, and the height of the walls to the eaves about 27 feet.‡ The position of the wooden oratory, probably destroyed in 633, during the occupation of York by Cadwallon, may have been under the tower. The stone church may have been lighted by filling the narrow windows with transparent linen.

RESTORATION OF THE MINSTER, 669.

Bishop Wilfrid§ found the church in bad repair. "The roofs admitted rain, the open windows let in birds, who built their nests within, and were constantly flying in and out * * * * The bishop restored the rotten ridges of the roof, and covered it with lead. The windows he provided with glass, excluding the birds and rain, yet admitting the light. He cleansed the walls and white-

* The tower of the church of St. Mary, Bishophill Junior, exhibits work of this character.

† The Saxon cathedral at Peterborough founded 655, revealed 1888 had a cruciform plan, with chancel 23 feet 4 inches wide and length across the transepts about 88 feet.

‡ The small stone Anglo-Saxon church at Escomb, co. Durham, has nave 43 feet 4 inches long; 14 feet 6 inches wide; and 23 feet high to eaves.

§ The lives of the Prelates of York have been written by the Rev. Chancellor Raine.

washed them, and not only furnished the edifice and altar with ornaments and vessels, but endowed it with many lands." (*Eddius Stephanus*.) It is probable Wilfrid raised the floor between the herring-bone walls five feet, and formed steps 4 feet 6 inches wide * (Fig. I. C.),

which we consider led to a crypt under the *Anglo-Saxon Crypt.* tower, similar to the one at Hexham,† for the exhibition of relics which Wilfrid had brought with him from Rome. On either side of the steps down to the crypt would be steps leading to the raised floor of the choir. These crypts were small imitations of the catacombs at Rome with which Wilfrid was familiar.

St. Peter's College Founded. Bishop John of Beverley (705-718) founded the monastery or college attached to the Minster.

In 732 the Northumbrian King, Ceolwulf, appointed to the *St. Peter's Library Founded.* see his cousin Egbert, who in 735 became the first archbishop of York. He founded the library attached to the school, and made both renowned throughout Europe. He may have developed the parochial system in his diocese, for the missionaries naturally disappeared as the land was christianised and they became settled clergy; the holding of the English landowner became the parish, and his chaplain the parish priest, as the king's chaplain had become the bishop, and his kingdom the diocese (*Green*).

Hoveden records that on Sunday, April 23rd, 741, a monastery in the city of York was burnt (Bishophill?).

In 756 a Celtic monastery was founded in York, comprising the five churches of Christ, St. Mary (Castlegate), St. Martin (Coney street), St. Cuthbert and All Saints (Pavement).

* Three of these steps and the raised floor are seen in the crypt of the present Minster.

† The crypt at Ripon was also constructed by Wilfrid.

RESTORATION OF THE MINSTER, 767.

Alcuin wrote of Archbishop Albert (767-780). "For as the warlike King Eadwine had received the water of baptism, the bishop had constructed a large altar and dedicated it to St. Paul. All the sacred vessels and crucifixes were of silver or gold, and were inlaid with precious stones. Above this altar he suspended a lofty candelabrum, which sustained three large vessels for oil with nine rows of lights, above which the banner of the cross was raised. * * * * *

And he made another altar and clothed it with pure silver and with precious stones, and dedicated it to the Martyrs and to the cross. He commanded the great ampulla from which the priest during celebration was to pour the wine into the chalice, to be made of refined gold of no small weight."

In 782 Archbishop Albert consecrated a new church dedicated to Christ (Holy Trinity, Micklegate). It contained thirty altars.

Alcuin was appointed master of the Minster school, he afterwards left York for the Court of Charlemagne, from whence he sent a ship load of metal to cover the bell tower of the Minster. Archbishop Aldred (1060-1069) built a refectory and dormitory for the canons in Bedern. He died in 1069,* and was buried in the Minster, being the last of the Saxon archbishops of York; and soon after, the city was besieged by the Normans, and fired, the Minster burnt, and the valuable library engulfed in the flames.

*In Kingsley's "Hereward, the Wake," is a chapter (xxiv) entitled "How Archbishop Aldred died of sorrow."

THE NORMAN NAVE AND TRANSEPTS.

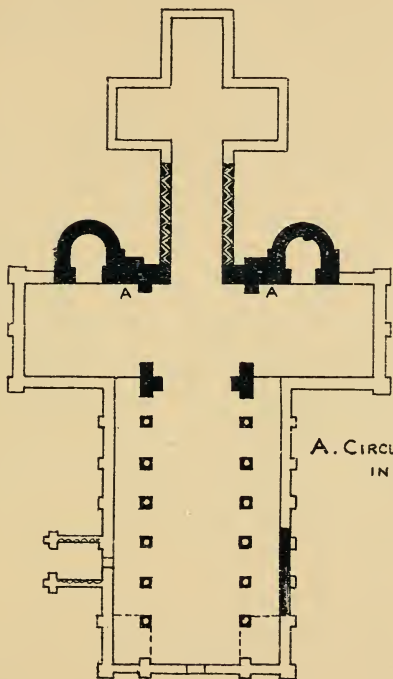
Archbishop Thomas erected new transepts and nave with aisles to the west of the small pre-Norman stone church (Fig. III); the latter he re-roofed, repaired, and utilised as the choir of his cathedral, so the archbishop was credited with building the entire edifice, as recorded by Stubbs:—"Archbishop Thomas built the church as it now exists, from the foundations."

The archbishop, being familiar with the stone of Caen in Normandy, selected for the material of his cathedral a similar one, namely the magnesian limestone from Thievesdale, near Tadcaster, the quarries of which were granted to the archbishop by William de Percy for the supply required.

The remains of the church erected by Archbishop Thomas only indicate its plan, and consist of the foundation of a part of the south wall of the nave, portions of the piers to the central tower, with stairs adjoining each of the easterly piers, and an apse.

When the archbishop's nephew and namesake
Conjectural (Thomas II.) came to the see of York (1108-1114)
Restoration. he rebuilt the church at Southwell, which was one of the four mother churches in the diocese. The regard Archbishop Thomas II. had for York Minster may account for the similarity of the plans of the two churches, and it is likely that the nave and transepts at Southwell were copied from those at York; the mouldings, however, being later, were richer than those at York.

FIG. III



A. CIRCULAR STAIRS
IN WALL.

CONJECTURAL PLAN.

A.D. 1100

1 INCH = 100 FEET.

G. B.

THE TRANSITIONAL CHOIR.

Roger, of Pont l'Eveque became Archbishop of York in 1154, he had been Archdeacon of Canterbury, and the choir there may have induced him to rebuild the choir at York.

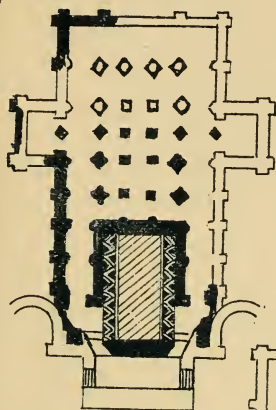
The Anglo Saxon Minster which formed the choir and crypt of the Norman Church of Archbishop Thomas I. was taken down, with the exception of lower portions of two herring-bone walls which were connected at their ends by building transverse walls. A new choir (Fig. V) was erected with crypt below; the plan was that of a cross, similar, but on a larger scale to the supposed cruciform church of Eadwine. The herring-bone walls, within the new crypt, were strengthened at both sides, the inner linings constructed partly of materials from the destroyed choir to support the stalls above, the outer linings built to provide a foundation for the piers above, which rested on both the old and the new outer walls, the space within the walls and the transverse walls including the steps to the destroyed crypt was afterwards filled with earth and formed a solid floor. On either side of the encased herring-bone walls were the side aisles of the crypt.

The floor of the choir was twelve feet above that of the nave, and was ascended by steps and landings under the central tower. Entrance to the crypt was obtained by steps which led from each transept to a passage under the tower landing; to the right and left the passage led to the richly sculptured doorways of the side aisles which conducted to the crypt at the east end.

A part of the crypt (Fig. IV) of Archbishop Roger remains, its eastern part beyond the small transepts has been destroyed in the subsequent rebuildings. The eastern end was square, with a wider aisle for altars that passed behind the eastern

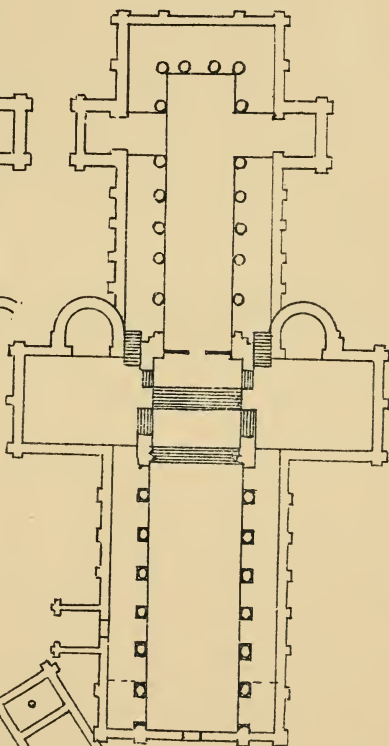
YORK MINSTER

FIG. IV



CRYPT.

FIG. V



CHAPEL
OF ST MARY
AND HOLY ANGELS

SUPPOSED PLAN
A.D. 1180.

1 INCH = 100 FEET. G.B.

gable, as in the square ended choirs at Ripon and Byland. The choir at York we consider was similar to that Archbishop Roger built at Ripon, having triforium and clerestory and divided into bays by vaulting shafts rising from the pier capitals. Each bay had clustered piers with pointed arch; a round arch with a pointed wall arch at each side in the triforium; and a round headed window with a pointed wall arch at each side in the clerestory.

Externally the side aisles were two stories for the crypt and choir, the former was lighted by a round headed window with exterior shafts having bases and caps supporting an arch.

With this brief sketch of the former edifices we pass on to describe the existing Minster, commencing with the exterior.

EXTERIOR.

GENERAL DESCRIPTION.

"I next bent my course where each widow, wife, spinster,
In short every stranger goes—straight to the Minster;
With extacy gazed on its beauties external,
Sufficient alone to swell out a thick journal."

ANONYMOUS, *York, 1811.*

Plan and Proportion. THE Plan and Proportion of York Minster, generally speaking, is simple and regular, and is in the form of an archiepiscopal cross.

The distance across the transepts is twice the width of the nave, and half the total length from east to west. There are three towers, two at the west end, and a broad and lofty one in the centre.

MAIN PROPORTIONS.

External width of nave (including aisles)	-	=	Unit
Length of nave to centre under lantern tower	=	2	
„ „ choir „ „ „ „	=	2	
„ „ transepts (exterior to exterior)	-	=	2
„ „ minster east to west	- - -	=	4
Height of nave side aisle walls	- - -	=	$\frac{1}{2}$
„ from nave floor to ridge	- - -	=	1
„ of central tower battlement above			
clerestory walls	- - -	=	1
„ „ western towers from ground	- -	=	$1\frac{1}{2}$
„ „ central tower „ „	- -	=	$1\frac{3}{4}$

The main edifice throughout consists of a central aisle with clerestory rising above the side aisle roofs; in the middle of the choir one bay of the side aisles is carried up to the main roof. The choir is wider than either of the transepts, though five feet narrower than the nave. The west and east ends of the Minster are square. The choir consists of nine bays, being one bay longer than the nave. The simple form of the main building is only broken on the north side by the octagonal chapter house with pyramidal roof, and the low buildings on the south side comprising chapel, sacristies and offices.

The edifice is nearly correct with the cardinal points, but, owing to the erection at two different periods of the lady chapel and the choir proper, the centre line of that portion of the church deviates northwards at the organ screen, 2 feet 4 inches from the centre of the nave.

Two Designs. The Minster consists of two distinct designs, the transepts constituting one, and the remainder of the building the other. The transepts no doubt formed a part only of a proposed entire reconstruction of the church, divided horizontally into three great divisions of pier-arches, triforium, and clerestory. As soon as the transepts were completed, a new nave was commenced, but the continuation of the design was abandoned and an entirely new one adopted for the rest of the edifice, consisting of two horizontal divisions, the pier-arches, and clerestory in which the triforium was merged. In the new design heraldry forms a conspicuous part of the ornament.

The window tracery in each bay of the nave aisles and clerestory is identical; varied treatment would have given more interest to the work. The lady chapel and choir are a continuation of the nave design, differing only in detail. The window tracery in the choir aisles and clerestory is

almost identical in each bay; very slight differences in the tracery distinguish the later work of the choir from that of the lady chapel.

The largest and loftiest English Cathedral. In area and in the height of its roof, York Minster exceeds every other English cathedral, and in length is only exceeded by Winchester.

The Minster has not the advantage of an elevated site, and being in the midst of a city numbering some 70,000 inhabitants, it is not easy to find a near point for a good general view, but from the city walls it is seen reflecting every change in the sky, and appears as a mountain rising high above the parochial churches and houses of the city; the most picturesque view is obtained from the walls leading from Bootham to Monk Bar. As a distant object in the landscape, the three towers give an impressive sky line, whilst viewed from the east at sunset the grouping of the whole is effective; it is the most conspicuous object in the Vale of York, and can be discerned for fifty miles, and seen from the keep of Richmond Castle.

Of the nearer views, the best is that of the west front, which in comparatively recent years has been opened out by forming a wide street in front of the Minster; the whole of the north side can be seen from the Deanery Gardens, whilst the east end is best seen from the doorway of St. William's College, which is nearly opposite.

The Minster is completely isolated from surrounding buildings, having streets on three sides, whilst the fourth looks on to an extensive grass plot, and in order to gain a relative idea of its height by comparing it with the houses in the neighbourhood, it should be seen from some distance down the adjoining streets, as Chapter House Street, when the houses in the foreground will give scale to the lofty cathedral beyond.

THE WESTERN FRONT.

"Chiselled thought took form in shaping
 Thy proud height to some grand mind,
 Some glad spirit was escaping
 To uprear thee in the wind."

W. M., 1873.

"It is unquestionably the best cathedral façade in England."

MRS. VAN RENSSLAER'S, "*English Cathedrals*."

"It may truly be said that the west front of York is more architecturally perfect as a composition and in its details than that of any other English Cathedral."

MURRAY'S HANDBOOK TO THE CATHEDRALS.

ARCHITECTURAL STYLES.

Early Decorated.—The lower part of the front with the three entrances, and the lower windows with pediments.

Late Decorated (Curvilinear).—From the pedimented windows to the roof.

Perpendicular.—The towers above the roof.

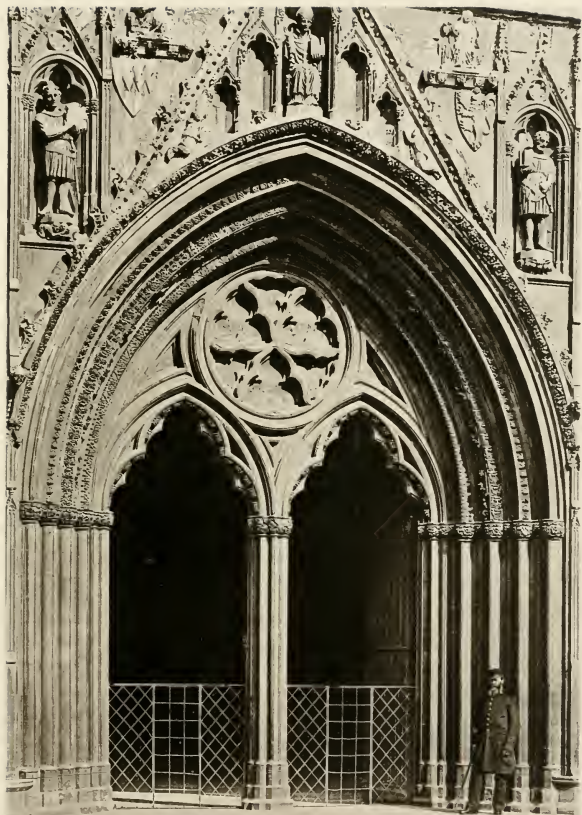
THE DESIGN.

"This fair poem wrought in stone."

The western front (see frontispiece) is a beautiful architectural composition, the design consisting of two uniform embattled and pinnaced towers carried considerably above the low pitched embattled gable of the central portion. Deep right angled buttresses at the corners of the towers accentuate the height and solidity, also emphasize their separation from the central part with its large

*The Central
 Part.*

eight-light window, filled with charming flowing tracery "which could not be improved upon did we hunt France through from end to end" (*Mrs. Van Rensselaer*). The centre of the tracery is a heart—the Heart of Yorkshire—for the Minster is loved by all Yorkshire folk. Below the window is the principal entrance (Plate II) divided by a clustered pier, supporting minor arches and a circle filled with tracery, the whole enclosed within a deep recessed moulded



WEST DOOR, YORK MINSTER

*Sculpture
Adam and
Eve.* arch enriched with sculpture of exquisite delicacy in which the history of Adam and Eve and their sons Cain and Abel is told in sixteen niches, forming an appropriate opening to the monumental Bible of York.

A crocketed pediment, with the ball flower, the characteristic ornament of the *Decorated* style, enclosing five niches, springs from the arch and rises amidst the canopied panelling of the spandril above the window cill.

*Archbishop
with
model of
Minster.* The central niche contains the seated figure of an archbishop holding a model of the west front in his hands, probably John le Romaine who began the nave in 1291, and in the niches on either side of the pediment are mailed figures (reworked) of a

*Percy and
Vavasour.* Percy and a Vavasour, bearing blocks of wood and stone signifying their donations to the building. Their shields adjoin—Percy, a lion rampant, and Vavasour, a fesse dancette.

"Throned at the glorious portal,
And carved in undying stone,
Mitred, and crowned, and immortal,
Silent, and still, and alone,
Stand "John le Romaine" the shepherd,
Seeking a fold for his flock;
And Vavasour and William de Percy,
The givers of forest and rock!

O theirs is a grand episcopate!
Bishop and Knights that stand,
Strong in the strength of regal state—
And tell to the wondering land."

W.M.

*The
Towers.* The buttresses are covered with canopied niches in four stages, the first and third have pedestals for statuary. The niches are continued on the solid walls of the central portion, the straight lines of the string courses are broken on the buttress faces of the second stage by larger pedimented niches. The four on the western

front have pedestals, the outer ones contain sculpture; in the niche in the north buttress is a mutilated representation of the Flight of the Holy Family into Egypt; and in the south buttress, also disfigured, the Entry of Jesus into Jerusalem.

Above the side doorways are three-light windows with geometrical tracery of three quatrefoils.

From the window arch rises a crocketed pediment enclosing tracery, piercing through a quatrefoil string into an arcade of niches above, carried across at the springing of the great window arch. An open embattled parapet surmounts the arcading, a four-light window with flowing tracery is recessed to allow a path in front. At this level the buttresses have gabled terminations from which lighter buttresses rise, the inner ones are each adorned with seven

Fourteen canopied niches filled with figures (6 feet high) of
Saints. saints, the outer buttresses are plainer.

The arches to the recessed windows of the towers are about the same level as the central window, and the whole is connected by an open battlement forming a walk along the front, round the towers and along the parapets of the nave. The battlement runs between the buttresses,

Sculpture each of the outer ones contained a figure, that
A Saint. on the north buttress remains. The horizontal line of the battlement on the central part is agreeably broken by the piercing through of the acute open traceried pediment, which rises from the sides of the large window arch. Behind is the proper gable of the nave roof sculptured with flowing tracery and crowned by open stepped battlements rising to a tabernacle on the apex.

Above the roof, the towers have at each side a transomed window of three lights, louvred, the window heads are filled with *Perpendicular* tracery, the arch surmounted by an

ogee pediment, crocketted and terminating in a finial rising amidst the canopied panelling which fills the spandrils.

The buttresses form two stages with crocketted gabled terminations and finish below the parapet cornice, the horizontal lines of which are continued round the towers, only broken by central gurgoyles. The parapet has open battlements with eight crocketted pinnacles. The towers, having an elegant appearance, add greatly to the making of the fine front. Other cathedrals may have finer positions, like Durham and Lincoln; be more picturesque, as Ely or Peterborough; or have wider façades, or from their sculpture be more interesting, as Wells or Lichfield, but for a *complete* design in architecture, the west front of York is the finest in England, and served as the model for the later west front at Beverley.

A suggested improvement. Britton* considered that the oversetting of the pinnacles beyond the lines of the walls, looked awkward and unsafe, and that the design would have been improved by carrying the buttresses into the pinnacles.

A view by Carter in the *Gentlemen's Magazine* for August, 1809, represents the niches in the west front filled with statues, but whatever was the original intention, it appears they have never been so occupied "for no fragments or marks of fastenings were found" (Britton) when the front was repaired (1802-1816).

Construction Southern Style, Ornament Northern. A writer in the *Architect* referring to York Minster remarks:—"Its main forms, the low-gable roof and the flat towers, evidently belong to a southern style of building. The whole ornamental system, on the contrary, is of northern origin, and stands in evident contradiction to these leading forms. The pointed gable, which crowns the middle window, and is repeated in all the ornaments of the edifice, does not harmonize with the flat

* "York Minster" by John Britton, F.S.A., 1819, with 36 plates.

gable of the roof. The flat roofs of the towers correspond as little with the other parts of the building; they should have necessarily terminated in pyramids, as all the smaller towers of the aspiring pillars have the pyramidical form."

THE MATERIAL.

The Minster is built of magnesian limestone; the material for the lower part of the west front was brought from Bramham Moor, near Tadcaster, but that of the two towers was probably obtained from the quarries of Stapleton, near Pontefract, for among the archives of the Duchy of Lancaster is a grant dated 17th July, 1400, to the Dean and Chapter to be exempt from the payment of tolls on the river Aire for stone to be carried to the new works at York Minster.

THE TOWERS.

The design for the west front would include *Decorated* towers, and may have provided two windows in the upper part of the towers instead of one as in the executed *Perpendicular* work. At the base of the N.W. tower the battlement is not continuous, but filled in between two openings, having moulded jambs which seem to have been cut to suit the level of battlement.

The S.W. tower was erected first between the years 1433 and 1457. Below the window cill is the inscription Berm-ing-ham, in Old English characters; between the syllables and at each end of the word are figures of chained eagles and bears. John de Bermingham was treasurer of the Minster about 1432, and most likely the architect.

In 1840, this tower was greatly injured by fire and the bells destroyed. A peal of twelve, known as "The Beckwith Peal" was placed in it in 1843.

The N.W. tower was built between the years 1470-1474. In 1845, the largest bell cast in the United Kingdom was hung in this tower; it weighs 10 tons 15 cwts.

DIMENSIONS.

	ft.	in.
<i>Width</i> —Extreme width	139	6
„ Width between central buttresses - -	45	6
<i>Height</i> —From floor to top of parapet - -	172	2
„ „ top of parapet to top of pinnacle	24	0
„ Extreme height from floor - - -	196	2
„ Extreme height of towers above the lead gutter on nave parapet - -	103	0
Towers 30 feet 6 inches square.		

RESTORATIONS.

From 1802 to 1816 the west front was under repair, the work commenced at the top and descended to the principal entrance. The figures, capitals, and enrichments to the entrance were carved by Michael Taylor, of York. The finial to the pediment was fixed in July, 1813.

FIRE.

On the 20th of May, 1840, a fire occurred in the S.W. tower, the door of which with the great doors were almost destroyed, and were replaced by others designed by Sir Robert Smirke, and completed in July, 1844.

THE ENTRANCE.

Formerly the great west doors were only opened on rare occasions, such as the reception of royalty or the installation of an archbishop. On the 29th of August, 1483, King Richard III, with his Queen and Edward, Prince of Wales, attended by the Lords spiritual

*Richard
III.*

and temporal, the Lord Mayor and Corporation came in procession to the Minster, and were received by the Lord Dean and the cathedral dignitaries. At the west doors the king was sprinkled with holy water and censed.

Charles I. On the 24th of May, 1633, King Charles, in his carriage, came to the Minster with a numerous retinue of nobles and magnates of the kingdom, the Lord Mayor, Sheriffs, Recorder, and Aldermen attending him. On arriving, the king alighted, and at the great entrance knelt and "worshipped Almighty God, by whom Kings do reign," after which he rose and entering the Minster was received by the cathedral dignitaries.

Penitents occasionally entered the Minster by the west doors on their way to the high altar, to receive absolution.

It is narrated in *Murray's Magazine*, that Beau Nash, on one occasion, accepted a wager of fifty guineas, to prove his fidelity to his reigning lady-love, that he would stand at the great door of York Minster clad in a blanket while the people were leaving service. It was a severe test, but impecuniosity rather than love tempted Nash to undergo the ordeal. He had just lost all his money at the gambling table, and glad to make it good, as well as to offer a test of his devotion to the lady, this former "apostle of clothes" stood wrapped in a blanket at the cathedral door. "What!" the Dean cried in astonishment as he came out and recognised him, "Mr. Nash in masquerade!"

Nash demurely replied, pointing to his companions, who were standing by enjoying the situation, "Only a Yorkshire penance, Mr. Dean, for keeping bad company."



YORK MINSTER, FROM S.E.

THE NAVE EXTERIOR.

"High o'er the rest the noble Minster rears
 Its towers exalted! venerable pile!
 The master-piece of art! the work of years!
 The ark of glory! pride of Britain's isle!
 The wonder of a world! the first in style,
 Shape, workmanship, and grandeur! beauty's mould,
 To whom the tourist hastes to gaze awhile,
 And stands surprised to see the works unfold
 More than his mind conceived, or to his ear was told."

THOMAS HOLLINS, *Fork, 1839*

Architectural Style—Decorated.

THE DESIGN.

South Side. The nave is divided into seven bays (see frontispiece) by lofty buttresses, rising above the aisle roof as high as the clerestory parapet. These were intended for flying buttresses, and rise above the parapet stringcourse in three stages; the lowest consisting of a canopied niche with figure; the next terminating in gablets, from which springs a lofty pinnacle. The parapet string is continued round the buttresses; from the centre of the front and sides, gargoyles of grotesque men and animals project, and form one of the characteristics of its exterior. Below, the buttresses are plain, relieved by one set off, the cill string and plinth being continued round them.

The preparation for flying buttresses shows that a stone vault was intended for the nave, but owing to the great span (about 48 feet) and height (93 feet 6 inches) the idea was abandoned and a wood vault constructed, which rendered the flying buttresses unnecessary.

Parapets. Between the buttresses to the aisles runs a quatrefoil embattled parapet, with hollow moulding
Aisle. beneath, decorated with leafage, through which the pediment of the window breaks and terminates above, between an embrasure, in a rich finial of leafage. Between the other embrasures are heads and small figures.

Clerestory. The parapet to the clerestory is a continuation of that of the west front.

Windows. Each bay of the aisle has a three-light window,
Aisle. similar to that over the side doorways at the west front.

Each bay of the clerestory has a window of five
Clerestory. lights; the two outer lights on each side of the central one form a separate composition with quatrefoil tracery, the whole supporting a large circle filled with quatrefoils in squares—a unique feature—and trefoils.

On the south side the niches of the buttresses are filled with figures of Our Saviour, St. William
Sculpture. (Archbishop of York), and the four Evangelists.
Six
Figures. They were restored in 1817.

On the S.W. tower at south side there is a figure
Two Figures. and three shields:—Percy, England (three lions passant guardant), and Vavasour. On the east side of the tower is another figure.

NORTH SIDE.

The buttresses on the north side of the nave
Four
Figures. (Plate V) do not rise above the parapet of the aisle. On the north side of the N.W. tower are two figures—one an archbishop, probably Melton.

On the east side of the same tower there are also two figures, one may be John the Baptist. In the second buttress from the west, and looking in that direction, is a doorway now filled up, and in the same buttress on the north face, but about the level of window cill, is another doorway also walled up. The former door led to a staircase within the buttress, leading to a tower or the upper floor of a two-storied building. In the adjoining bay at plinth level is a doorway, now filled in, which led into the nave.

On the sides of the tower buttresses are incised lines showing the positions of destroyed roofs.

The Chapel of St. Mary and the Angels, founded by Archbishop Roger, stood at this end of the *Chapel of St. Mary.* Minster; adjoining the chapel, on the opposite side, was the palace of the archbishop.

THE SOUTH TRANSEPT—EXTERIOR.

(1216—1241.)

"We see * * * *

Britain's boast of Gothic work

In the Cathedral Church at York.'

D. LEWIS (d. 1858).

Architectural Style—Early English.

THE DESIGN.

Enriched buttresses divide the gabled central portion (Plate III) from the lean-to fronts of the aisles with their angle buttresses.

Across the lower portion of the front runs an arcade on a plinth, having shafted lancet windows in pairs above; a slightly projecting entrance of two stages intervenes in the centre. Above, in the central part are three lofty windows, the middle one of two lights, with banded shafts, the masonry between has a lancet arch a little lower. The three bands of the window shafts are continued across the masonry with brackets. A string runs above the window arches and is continued round the four angle buttresses and under the parapet of the clerestory. Above the string the gable is filled with a large circular window with narrow triplets in the lower angles, and a cusped triangular light above with stopped string under, the whole contained within a rich gable mould. The buttresses are arcaded and finished with gables from which rise octagonal turrets.

The Sides. Above the two windows at the sides is an arcade, surmounted by a string, having triplets within the mould of the lean-to gable.

The ornament peculiar to the *Early English* style known as the dog-tooth is profusely used throughout this elevation.

The Porch. Two flights of steps lead to the entrance with its clustered shafts supporting an equilateral arch (6 feet 9 inches) with enriched moulding of foliage 8 inches wide deeply undercut. On either side are lancet wall arches, above runs a continuous string on which rests a gabled arcade with sun dial.

Doors The doors are *Perpendicular* with rich tracery, one is provided with a wicket door. In the apex are shields bearing the arms of the Minster, one having two swords in saltire (St. Paul) surmounted by a mitre, the other with two keys in saltire (St. Peter), having tiara above.

Rose Window. The circular window consists of two concentric circles of small shafts and trefoil arches round a central circle with six cusps; the inner circle has twelve compartments and the outer one twenty-four, the whole enclosed by a moulding enriched with three rows of dog tooth. In each of the lower spandrils between the triplets is an enriched cross ornament, recalling the consecration crosses of some of the southern cathedrals.

Dimensions. Extreme width of south transept, 117 feet; height from floor to top of roof ridge, 112 feet.

Side Elevations. The elevation of the side aisles (Plate III) is divided vertically into five bays, with stronger alternate buttresses; and horizontally into three stages, the central one with windows and arcades continued as in front elevation across the main buttresses.

Clerestory. The clerestory is divided into three compartments, each having an arcade of five lancets, the central three pierced for light.

Parapet. A straight coped parapet on corbels surmounts the whole.

RESTORATIONS.

At the beginning of this century over the entrance arch stood two wooden figures in armour who struck the quarters on two bells. They were removed, and a dial substituted.

From 1871-74 the south transept was restored, under the direction of *Street, R.A.*, who found it necessary to rebuild the clerestory walls; the dial and clock were removed and the arcading above the entrance arch restored; the four octagonal embattled turrets were taken down and new pyramidical ones erected; the small spire behind the gable surmounted by the Fiddler was removed. The

Fiddler. Fiddler is now in the crypt. The two-storied building on the west was formerly the Library and Wills Office, and is now used as offices for the Chapter Clerk. The low buildings on the east were formerly the Treasury, Vestry, and the Chantry Chapel founded by Archbishop Zouche.

THE CHOIR AND LADY CHAPEL—EXTERIOR.

"Majestic pile! magnificent and vast!
Rearing in silence thy high towering head!
Clothed in a solemn grandeur unsurpassed."

T. HOLLINS, *York*, 1839.

Architectural Style—Perpendicular.

Dates—Lady Chapel - - - 1361—1400.

„ Choir - - - - 1407—1430.

The four eastern bays constitute the lady chapel.

THE DESIGN.

The choir and lady chapel (Plate III) are a continuation of the nave design and differ only in detail. The clerestory to the lady chapel has the gallery walk outside the windows,

marked by a unique feature—an open screen in each bay, divided by mullions into three divisions and transomed about one-third of its height, with square head filled with cinquefoiled tracery.

The buttresses to the lady chapel are broader and have taller pinnacles than those to the choir. Gurgoyles, representing apes, dragons, and bat-like demons, project from the buttresses.

THE EAST END.

This composition (Plate IV) is not so correctly treated as the transepts and the west front; instead of the architecture emphasizing the construction of the gabled central roof and the lean-to roof of the aisles, the divisions are carried above the roofs and finish between the buttresses in a straight open pinnaced parapet.

The great eastern window of nine lights occupies the centre, crowned by an ogee hood-mould rising into a lofty finial far above the parapet. The space between the window head and the hood-mould is filled with the figure of an archbishop, probably Thoresby, holding a model of the Minster. The masonry between the window and the buttresses is filled with panelling rising above the roof forming a straight open pinnaced parapet. Under the cill is a row of seventeen sculptured busts, Our Saviour in the centre, with six apostles on each side, a crowned head (Edward III.) at the north and an archbishop (Thoresby) at the south end, and two princes.

The massive buttresses on either side are enriched above cill string with six stages of niches and panelling rising into lofty pinnacles.

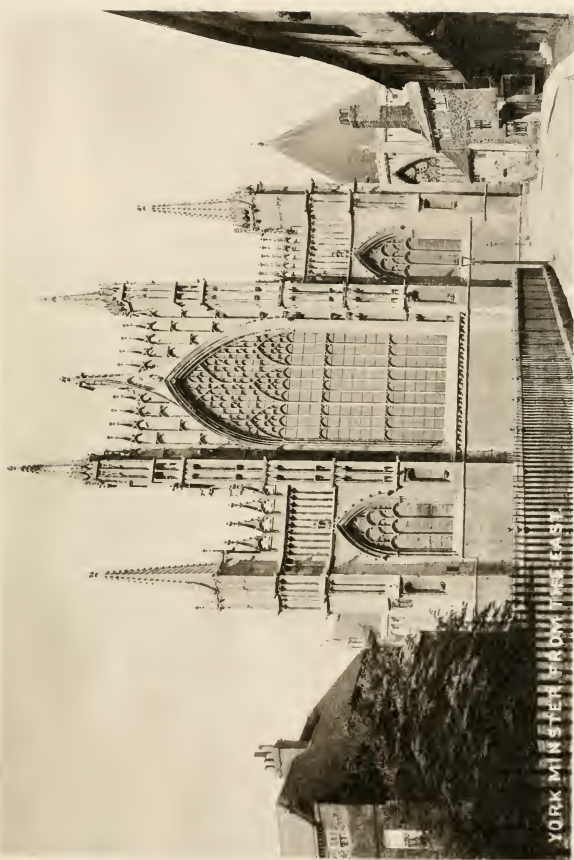
In the aisles the three-light windows similar to those in the side elevations are surmounted by deep narrow panelling continued across the angle

*The Central
Portion.*

*Archbishop
with Model
of Minster.*

*Seventeen
Sculptured
Busts.*

*The Aisle
Ends.*



YORK MINSTER FROM THE EAST

buttresses, above which is a parapet similar but smaller than that over the great window.

The buttresses to the aisles are crowned with lofty pinnacles. Their niches not long since contained figures, that to the south a Percy with his shield, above the niche is a crested helmet; in the northern niche was a Vavasour with his shield, allusive records of their benefactions to the fabric as at the west front.

RESTORATIONS.

In 1824, the east window was restored, when unfortunately the upper transoms, exterior and interior, were shorn of their vertical leaved ornaments. The lower part retains the original decorations, but out of a total of 480, only 120 of these remain.

The parapet on the south aisle was also restored, when a previous bad restoration was copied instead of the original.

THE CHAPTER HOUSE AND VESTIBULE.

EXTERIOR.

" Arrived at York, the Minster first I scan,
Imprest with wonder, that the art of man
Should column raise on column, so sublime!
Gifting each stone to speak of olden time."

OCTAVIA STOPFORD, *York, 1817.*

Architectural Style—Early Decorated.

The chapter house was erected previous to the vestibule.

THE DESIGN.

Plan. The chapter house (Plate V) is octagonal in plan, and has at each angle a massive buttress projecting
Buttresses. 14 feet, solid to the height of 49 feet, then the upper part stands out from the wall to which it is connected by a short flying buttress, above which it is again joined by

straight panelled masonry. The buttresses are gabled with thorn leaf crockets, and rise in lofty cruciform panelled shafts above the parapet, and terminate in pinnacles with finials of leafage.

Amongst the grotesque gargoyles from the buttresses to the chapter house and vestibule, occur several *Gargoyles—Bears.* bears which have been regarded as the device of Francis Fitzurse, treasurer of the Minster (1335-1352). Between each buttress is a five-light window with geometrical tracery.

The cornice is moulded, single leaves of the *Cornice—Thorn and Ivy.* thorn appear as brackets in the hollow, whilst the mould above has a continuous string of ivy leaves and tendrils.

The roof is pyramidical, covered with lead and *Parapet.* surrounded by a straight lined parapet, on which animals, principally bears, lay here and there.

THE VESTIBULE.

The vestibule (Plate V) was commenced after the completion of the chapter house, for the parapet mouldings of the latter appear within the vestibule which has been built against it. The vestibule in plan is like a mason's square, over it is an apartment lighted by square headed windows.

The cornice is moulded and enriched with conventional leaves.

RESTORATIONS.

In 1862-3 the exterior of the chapter house and vestibule were renovated through the munificence of the late Dean Duncombe.

YORK MINSTER FROM THE NORTH.



THE NORTH TRANSEPT--EXTERIOR.

(1241-1260.)

For York's grey walls will quickly greet my view ;
 And as, amid her towers, I rest awhile,
 Shall seek the holy ground, where stands the pile,
 The boast of ages !"

O. STOPFORD, 1817.

THE DESIGN.

"The most noble Early English composition in the Kingdom."

North Front. It has east and west aisles, the former is covered by the vestibule of the chapter house (Plate V), and therefore the composition is deprived of its symmetry. Not having an entrance like the south transept, this elevation has been treated in a simple manner, but so effectively as to have gained great admiration.

Buttresses separate the gabled central portion from the lean-to fronts of the aisles with their angle buttresses.

Five Sisters. An arcade resting on a plinth, crosses the entire front; the central portion is filled with five long lancets, "The Five Sisters," whilst the gable is occupied with seven lancets rising above each other to the central one, the two outer ones are blank.

The West Aisle End. In the side aisle above the arcade are two lancets whilst the lean-to is filled with three small lancets.

The East Aisle End. When the vestibule was added to the chapter house, the east aisle was altered by the insertion of a doorway.

The turrets to the buttresses are wanting.

Aisles Side Elevations. Four buttresses terminating in gablets finish at the level of the window arches.

The space between plinth and window cill string (arcaded in front elevation) is plain; above are two lancets, whilst running across the whole is a plain straight coped parapet on a corbel table. These roofs are covered with lead. At

the north corner of the east aisle is a doorway, and another at the south corner of the west aisle.

Clerestory. An arcade of lancets, some pierced for lights, runs across; the parapet above is similar to that of the aisles. The roof is covered with copper, and having turned green has a pleasant appearance when viewed from a distance.

THE CENTRAL TOWER,

(THE LARGEST IN ENGLAND).

"And the lordly Minster standeth.

With its proud form lifted high.

Like a giant looking upward

Ever yearning towards the sky."

W.M., 1873.

Architectural Style—Perpendicular.

(1410-1433.)

THE DESIGN.

The lantern tower (Plate III), is 62 feet square and rises to a height of 200 feet from the ground. A string course at the level of roof ridge runs round it; below, the masonry is plain, giving an effect of solidity; above, the lantern rises in one lofty story, each side is pierced with two three-light windows having central transoms and tracery, between and at the sides of the windows is a tall and narrow panel rising to parapet string. Each panel is adorned with three canopied niches. The window arches are crowned by an ogee hood-mould which rises and finishes in a finial of leafage under the open battlemented parapet.

Each angle of the tower is strengthened by a pair of straight narrow buttresses of slight projection terminating abruptly above the parapet, but which may have finished in pinnacles. The buttresses are panelled with canopies, and have projecting bat-like gurgoyles.

THE INTERIOR.

Not one man's mind conceived what thou should'st be,
 But many bright imaginings burst forth
 To make the mighty monument we see!
 Who saw the dawning of thy earliest birth,
 Beheld not thy completion, Lion of the North!"

T. HOLLINS, *York, 1839.*

1200 In 1200 the Minster had an *Early Norman* nave with transepts, and *Late Norman* crypt with *Transitional* choir. The transepts were the only portion of the church without aisles, they were taken down and the present ones erected.

THE TRANSEPTS.

1910819

(1230-1256.)

Architectural Style—Early English.

Originally each transept consisted of three wide bays, and a narrow one to the aisles of the *Norman* nave and *Transitional* choir as will be seen by the triforium. In the rebuilding of the nave and choir their aisles were widened, so that the piers of the narrow transept bay stood in the centre of the passage from the aisles to the transepts; this position was inconvenient, so after the rebuilding of the choir, and previous to the reconstruction of the large tower, the piers were removed and *Perpendicular* ones erected at a distance to suit the width of the new nave and choir aisles.

Arches Shifted. The *Early English* arches however were simply shifted, the narrow one exchanging places with that of the second bay from the tower "and present very remarkable examples of the bold engineering work of the middle ages."*

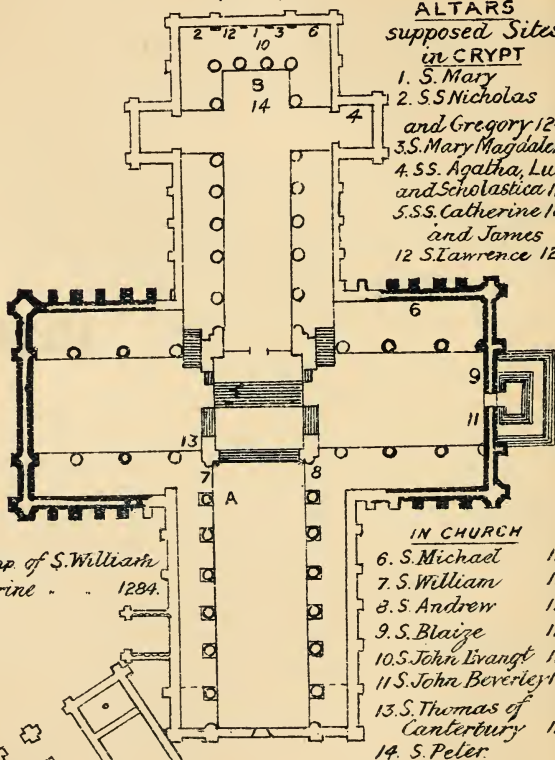
* "York Cathedral" by Prof. Willis, 1847, with historical plans,

YORK MINSTER

FIG. VI

ALTARS supposed Sites in CRYPT

1. S. Mary
2. S. S. Nicholas
and Gregory 1240.
3. S. Mary Magdalene
4. S. S. Agatha, Lucy,
and Scholastica 1255
5. S. S. Catherine 1265
and James
- 12 S. Lawrence 1249



A. Temp. of S. William
B. Shrine " " 1284.

IN CHURCH

6. S. Michael 1241
7. S. William 1230
8. S. Andrew 1244
9. S. Blaize 1263
10. S. John Evangelist 1272
11. S. John Beverley 1245
13. S. Thomas of
Canterbury 1280.
14. S. Peter.

PLAN
A.D. 1250

1 INCH = 100 FEET.

G. B.

Sinking of Tower. After the lantern was rebuilt, it sank bodily about eight inches, dragging with it the adjoining masonry and arches of the transepts; this necessitated the walling up of the narrow arches and the rebuilding of the central pier (*Perpendicular*) in the west aisle of the north transept. The transepts have three distinct horizontal divisions, namely, pier arches, triforium, and clerestory, and are 92 feet high to the centre of roof, 93 feet 6 inches in width, and 223 feet 6 inches in length. The north transept is 3 feet 3 inches longer than the south, and its west aisle is wider than the corresponding one in the south transept.

THE SOUTH TRANSEPT.

(1230-1241.)

Centre Aisle. The Minster is generally entered by this transept, which is the earliest part of the church, with the exception of the crypt. The vast dimensions of the transepts, with lantern in the centre, and the north end filled with lofty lancets, the "Five Sisters" with their ancient pale green diapered glass, combine in making it the finest internal view.

The main features having been considered, attention is next directed to the details.

Pier Arches. The piers have clustered shafts of stone and Purbeck marble alternately. The centre pier is banded; the others have only the Purbeck shafts ringed. The capitals are foliated.

The arch-mould is enriched with a row of dog-tooth; that on the east side has the outer moulding further enriched by a small double dog-tooth ornament, with a billet between.

Triforium. The triforium is formed by semicircular moulded arches with dog-tooth, each enclosing two

pointed arches, and sub-divided into two similar arches. The three spandrils in each bay are filled with a circular panel, enclosing quartrefoils and cinquefoils; the west side has in addition some good bosses.

In each bay is a group of five pointed arches equal in height; the shafts alternately stone and Purbeck marble. The moulded arches are enriched with dog-tooth. On the east clerestory the stops to the hood-mould have sculptured heads, twelve in number, and a bust of our Saviour; one head with birds picking at the eyes may be Judas. The north stop is the bearded head of an ecclesiastic with low jewelled mitre, and has been ascribed to Archbishop Gray; but the mitre differs from the plain high-peaked one on the effigy of his tomb. The south stop, a face surmounted by a curious crown, may represent King Henry III. At the back of the clerestory passage are three lancet lights.

Vaulting shafts spring from brackets of leafage between the main arches; the shafts are grouped in three with dog-tooth ornament between, and rise to about the height of the pointed triforium arches, where they terminate in foliated capitals; on these rest bases, from which the shafts continue to the clerestory base. From the sides of the capitals, spring across the triforium spandril peculiar circular ribbed mouldings, to the clerestory base, where they terminate in tufts of foliage.

The vaulting is of wood, early 15th century, enriched by many bosses, and was restored in 1874. In the middle bay, on the eastern clerestory cornice, the centre vaulting bracket represents a Merman and a Mermaid, whilst on the opposite side are a Monk and a Nun. The vaulting ribs are the same mould as those in the nave, and the bosses at their intersections are

formed of leafage and fruit conventionally treated, in which the herba benedicta, the ranunculus ficaria with flower, oak and acorns, vine, hawthorn, and maple occur.

The south and aisle walls are lined with an arcade of pointed arches springing from triple shafts, the bases of which rest on a stone seat; in the eastern wall the arcade is shortened, and rests on a high plinth to allow space for altars below. The capitals are foliated, and the abacus is continued as a string course along the arcade. In the west aisle, the intersections of the arches have foliated bosses.

On west side of the south door in the arcade is a reading desk formed in the masonry. The foremost of the triple shafts on the south side (interior and exterior) are fluted and have carved stops.

The south elevation is divided horizontally into three main divisions—the lower comprising central doorway, having arcade above with Purbeck marble shafts, a pair of pointed lancets on each side with recessed lights surmount the wall arcade; the whole is brought to a level about triforium base string. The second division in height includes both triforium and clerestory, and consists of seven lancets, behind which alternately are the lights with passage in front; the central lancet is wider than the others; behind it is a two-light window—a curiosity in the transepts. The marble shafts, thrice banded, rise between dog-tooth enrichment of the stone. In the third division the rose window fills the gable with a wide path crossing the front.

Above the wall arcade are pointed arches with shafts of stone and Purbeck marble, five pierced for light on the east side and two on the west, two were walled up when the adjoining Wills Office was

erected. Vaulting shafts rise from brackets between each bay. The vaults are stone.

East Aisle The east aisle was occupied by chantry chapels enclosed by wood screens.
Chantry
Chapels.

Ludham In the south bay was Ludham's Chantry, founded
Chantry. in 1273 at the altar of St. Mary and St. John the Baptist. In the south window is a figure of St. Mary with the infant Jesus, above is the shield of Sir Guy de Brian; in the other window the Baptist is represented with a male kneeling on his right and a female on his left; above the figure is the shield of St. William. The boss in the stone groined roof represents the Divine Lamb.

The two lights in the south wall are filled with modern glass, the east one contains a figure of St. George with shields, the other St. Oswald with cross and banner bearing his device, above is a shield—Dawney.

Dean The beautiful monument in this chapel is in
Duncombe's memory of the late Dean Duncombe, who was
Memorial. buried at Helmsley. It is designed in the *Decorated* style by *Street, R.A.*, and consists of a table tomb with recumbent effigy under a canopied monument. The base is of polished black marble, on which stands a stone table, 2 feet 6 inches high, with carved panelled faces enclosing shields; upon this rests the white marble effigy by *Boehm, R.A.*, with an angel on each side of the head, and at the foot three choristers singing "Gloria in Excelsis." The canopy is supported by buttresses with attached shafts at the angles, and two Purbeck marble columns between at the sides, from these spring cinquefoiled arches under crocketed gables. The buttresses and columns rest on moulded bases of Rossa (deep red) marble, the caps to the columns are foliated. Between the buttresses at the angles rise shafts,

bearing figures of the following saints, Paulinus, Chadd, Robert, and John of Beverley. In the east gable is the Annunciation, with the apex crowned by St. Wilfrid, the west gable contains the Ascension, with St. William on the apex. The three side gables are carved, the outer ones contain shields amidst foliage, the centre ones represent on one side Christ sitting in judgment, and St. Peter with the keys on the other. Between the gables, crocketed pediments rise, doubled at the angles. The sculptured roof is surmounted by a trefoiled ridge. The ceiling is vaulted; a brass tie rod at the spring line of arches connects the whole.

The next compartment contained the chantry
Chapel of founded by Archbishop Gray in 1241, at the altar
St. Michael. of St. Michael. In the north window is St. Michael the archangel, armed and trampling on a large red dragon; above is the shield of the Chapter, and in the adjoining window is the archangel St. Gabriel; above is a shield with emblems of St. Paul. In the Anglo-Saxon Minster an altar was founded to St. Paul in 767. The boss in the stone roof is a mutilated representation of St. Michael.

In the centre of the chapel is the founder's
Archbishop tomb, over his remains; a cast of the monu-
Gray's monument is in South Kensington Museum. It consists
Monument. of an effigy on a slab under a canopy. The figure lies between shafts with bases on heads, and caps supporting a trefoil pedimented head, on either side of which is an angel with censer. The shafts are embraced by leaves curling from the slab. The figure wears a beard, and is vested in cope, tunic, dalmatic, and alb, but without the pall; his right hand is raised in the act of blessing, he treads on a dragon, in the mouth of which the pastoral staff is thrust with his left hand. The effigy lies under an open canopy of trefoiled arches, supported by shafts with

moulded bases and foliated capitals. There are four shafts at each side, and one at the head. The spandrils are filled with foliage. Above is a smaller solid canopy lined with trefoiled arches under crocketed gables, resting on short piers, corresponding with those below. The central ridge is crocketed. The plaster finials with thrushes were added by *Bernasconi*, in the time of Archbishop Markham (1777-1807.) The bronze screen by *De Corte*, Antwerp, was erected about the same time. The solid canopy on the top of the monument gave rise to the erroneous opinion that it contained the coffin of Archbishop Gray.

*Archbishop
Bovill's
Memorial.*

On the south of the monument is a slab with a stone cross, and on the north the tomb of Archbishop Sewal de Bovill (1256-1258.) It consists of a foliated cross, on a massive slab, supported by trefoiled arches, four on each side, resting on low shafts, with caps having square abaci and bases.

The chantry chapel beyond the wood screen was curtailed to half its size owing to the alterations in *Perpendicular* times. In 1802 a door was inserted in the east wall to communicate with the old treasury, then used for early prayer and the Ecclesiastical Court. In the window is a figure of St. William, with the shield of Treasurer Wolvenden above.

*Altar to
St. Blaize.*

Near the entrance to the transept was an altar to St. Blaize.

THE STAINED GLASS.

*South
End*

The glass in the eastern aisle has been mentioned, on the south side the Marygold window is filled with modern glass having golden rays, and the united Roses of York and Lancaster. Of the three windows beneath, the central two-light one has the King of Kings in the spandril, and St. Peter and St. Paul with their shields below;

to the east is St. William and his shield and to the west St. Wilfrid and his shield.

The four lower lights are filled with figures in Oriental costumes on pedestals. Abraham representing faith ; Solomon, truth ; Moses, righteousness ; and Peter with a shield below containing the arms of the See. These windows were presented by the artist Peckett of York in 1793, his name appears below St. Peter ; "the colour of the glass is fine. Peckett's ruby was especially famous."

The two lights at the south end have only the heads filled with stained glass. The two windows in the west wall have narrow lights of *Perpendicular* glass inserted, and made out with modern borders to fill the windows. Each contains five subjects.

*West
Aisle.*

The font has a fossil marble base, marble stem, and fossil marble basin ; with *Renaissance* wood cover, surmounted by a dove. The black marble platform was added in 1894.

Font.

RESTORATION.

The transept was restored (1871-1874) under the direction of *Street, R.A.* at a cost of about £10,000. The removing of the whitewash from the masonry revealed a large amount of Purbeck marble. The lath and plaster groining was removed, and replaced by oak, in which the old bosses and ribs have been utilised. The decoration is a reproduction of the original ; the foliage has been gilded and the background picked out with vermilion, parallel lines of which are placed on each side of the groined ribs.

The whole of the Purbeck marble shafts in the clerestory are new, likewise the greater part of the abaci ; 1,180 feet, varying from $4\frac{1}{2}$ inches to $7\frac{1}{2}$ inches in diameter, has been used in the transept. Lead has replaced the slating over the central and west aisle roofs, and the latter has been raised to its original pitch.

The clock (1750) over the entrance was removed and the arcade of seven arches restored; between each shaft is a base for a small figure.

THE NORTH TRANSEPT.

(1241-1260.)

*Central
Aisle.*

This transept is similar to the south, and only differs in detail. On the east side the two piers have capitals of very rich foliage in which birds with human heads representing "the ecclesiastic, the king, the vassal and the female sex, as harpies upon the earth, existing amidst the herba benedicta, the symbol of the Saviour of the World, the fruit of which, the emblem of the sacred Gospel, is disregarded by all, and left to the birds of the air, the wicked agents of Satan, who is represented as a monstrous lizard with the blessed fruit in its mouth."—(*Browne.*)

*Laurel
Leaf
String.*

The base strings of the triforium and the cornice of the clerestory have laurel leaf enrichment arranged zig-zag wise, with these exceptions the ornament used is dog-tooth—"the pyramid of laurel leaves," and is extensively used throughout the transept.

Vaulting.

The vaulting shafts are smaller than those in the corresponding transept. The intersections of the main arch mouldings have birds with human heads and animals crawling down amidst foliage, above is the small

St. Wilfrid.

figure of a saint, the tonsured ecclesiastic with book, Mr. Browne assigns to St. Wilfrid; the other a mitred archbishop, above the arms of the sainted

St. Paulinus.

King Edwin—three crowns—is considered to represent St. Paulinus.

*Triforium
Stops.*

The stops to the hood-mould in the triforium commencing from the north, on the east side are

(1) a grotesque head surrounded by a lion and a lizard attacking each other; (2) foliated; (3) a winged dragon gracefully arranged in the form of a circle, amusing itself by standing on, and biting its body, the end of its tail is formed into the head of a monkey; (4 and 5) foliated; (6) a lion occupies the centre, his front paws laid on the heads of two winged dragons.

On the west side from the north (1) a winged and feathered dragon, the body with its nail-head spine is made to sweep the outline of the circle, the part passing the head he clutches with his feet and bites; (2) a curled winged dragon amidst foliage; (3) foliated; (4) a curled winged dragon biting its own body; (5) a curved, stalked, foliated boss terminating in a cluster of berries; (6) foliage, round which sweep two winged dragons to attack its roots, where they meet and attack each other. The bosses to the central vault represent the head of a nun; the head of a man shouting to an imaginary person on the floor 88 feet below; another the faces of a male and female conversing; a man's face with long drooping moustache, a dragon on each side tormenting him, one biting the man's tongue; another is sculptured with the head of an eagle and the body of a lion—being the badge of Anne of Austria, Queen of Richard II.; near this boss is another with shield—Old France and England, the other bosses are foliated with fruit of the oak or vine.

*Badge of
Anne
of Austria,
Queen of
Richard II.*

*Old France
and England.*

*The Wall
Arcade.*

Around the walls is a trefoiled arched arcade supported on clustered shafts with capitals and bases on a stone bench. The intersections of the arches have heads. The central pier on the west side is *Perpendicular*, having been rebuilt after the settling of the lantern.

The North End. This is a simple but beautiful composition; above the wall arcade the whole space is occupied by lancets "The Five Sisters," each 53 feet 6 inches high by 5 feet 1 inch wide; above are five smaller lancets with a blank one at either side filling in the gable. The lights are divided by detached clustered shafts of stone and Purbeck marble alternately, thrice banded and with foliated caps. A passage crosses the window at cill level.

THE GLASS.

At first glass was coloured throughout by oxides of metal fused with it in the furnace, hence termed "pot metal," and the first coloured glass windows were formed of pieces of different colours arranged in patterns similar to mosaic work, then the surface of larger portions of pot metal glass was adorned with a dark brown fusible colour.

Each light of the Five Sisters is composed of thirteen repeated compartments, each on a background with a diaper or pattern formed by the stem, leaves, and fruit of the herba benedicta on a stained brown ground, the design fills one quarter of the compartment and is repeated in the whole. Each compartment has a large coloured outlined geometrical figure in the centre, and smaller half geometrical figures in the angles, with a small circular panel separating the medallions. The colours used are ruby, blue, green, and yellow. The medallions are varied in form in each light, and in each compartment are alternately varied in colour.

Colours. The border consists of similar foliage to the diaper work with a coloured exterior outline; each light is of different design.

1st Light. In the first light from the west, two of the compartments are insertions. The design in the

border consists of four semicircles at the sides of each compartment, in which the foliage is arranged.

2nd Light. In this light two of the compartments are modern insertions. The border consists of an upright central stem from either side of which the foliage springs.

Central Light. In this light seven compartments are original.

Norman Glass. The lower compartment has an insertion from a Norman window 3 feet 3 inches wide, probably taken from the destroyed Norman Minster, it represents Daniel in the lion's den at Babylon, the city having embattled walls and towers. The subject is from the Apocrypha.

The border to the light consists of circles, through which the stem of the foliage rises.

4th Light. The eight lower compartments may be considered perfect, the others have undergone some change. The border of foliage runs through a continuous zig-zag line.

5th Light. This light is perfect, and the border is similar to that in the former light.

Corners. In the lower angles of the border are squares containing quatrefoils; within each is a bird having a human head with a gold crown on a purple ground, the face and claws are blue, wings green, and body ruby; they should be compared with the pier capitals of this transept.

The glass in the upper five lancets is modern. The window being known as the "Five Sisters" and the glass resembling embroidered tapestry, has given rise to the tradition that five maiden sisters worked the patterns in tapestry. This legend forms the subject of a story related by Dickens in *Nicholas Nickleby*, chap. VI. Gent says "the window has also been called the Jewish window." The glass of the Five Sisters has suffered considerably, and is now protected by plate glass.

THE WESTERN AISLE.

The abacus of the arcade is continuous as in the south transept. The vaulting has dog-tooth ornament.

Windows. In the north-east window at the end is the White Rose of York; through the plain part of this window Jonathan Martin escaped after setting fire to the choir; the adjoining window is to the memory of Mr. Justice Wightman, who died in York during the assizes December 10th, 1863, aged 79. The three circular panels depict (1) The Judgment of Solomon; (2) Moses delivereth the Law; (3) Samuel judgeth Israel. The four windows in the west wall were presented in February, 1866, by the officers of the 51st and 94th Regiments, in memory of their comrades who died of cholera in India in 1861. Each window contains four subjects in quatrefoils.

Monuments. On the wall is a brass within a marble frame, to the Officers and Men of 51st Regiment, 1st Battalion the King's Own Yorkshire Light Infantry, who fell in India (1872-1887).

Archbishop Harcourt. The monument to Archbishop Harcourt (1808-1843) is a table tomb, with white marble recumbent figure by *Noble*; the hands are clasped on a book resting on the breast.

Cadaver. Behind the walled-up arch is a cadaver, the memorial to Thomas Haxby, treasurer to the Cathedral, 1418-1424. It represents a wasted corpse in a winding sheet worked in stone; an iron trellis surrounds it, supporting a black marble slab, on which, in accordance with certain old deeds, some of the Minster revenues have been paid. Haxby died in 1424, and was buried a little to the south of the tomb in the nave aisle, from which the tomb was removed when the nave was re-paved.

THE EASTERN AISLE.

Two trefoil-headed arches with dog-tooth ornament mark the position of altars. In 1346 a chantry was founded in the south-east compartment at the altar of St. Nicholas, before which Archbishop Greenfield, who died in 1314, was interred, and over whose remains a stately monument has been erected. The monument consists of a table tomb having six crocketed gabled and buttressed panels on its front. On the slab is the only mediæval brass remaining in the Minster, and only one earlier brass of an ecclesiastic is known. It represents Archbishop Greenfield fully vested and wearing the pall. The lower part of the brass is said to have been stolen about 1829. The tomb rests within a roofed canopy formed by cinquefoil foliated arches on shafts attached to angle buttresses. From the arches a crocketed gable rises enclosing trefoils in the spandrils. The gable terminates in a finial, with a small figure of the archbishop bearing his crosier, his right hand raised in the act of blessing. The original finial and figure are replaced by the work of Taylor, York. Behind this tomb the incendiary, Martin, hid himself on the night he set fire to the choir; the space is now boarded up.

This chantry chapel, like the corresponding one in the south transept, was curtailed to half its size owing to the alteration in the *Perpendicular* style. In the window is St. Nicholas (Bishop), with shield of Treasurer Wolveden above.

The vault is of stone, the capitals to the vaulting shafts have carved foliage, amidst which are birds having human heads.

The south window in the adjoining chapel has a figure of St. Stephen, with shield above of St. Peter (The Chapter); the other window contains the shield of Archbishop Scrope.

In the adjacent compartment is the monument to
Beckwith Memorial. Dr. Beckwith, of York. It is a table tomb, with
 panelled faces recording his bequests to the

Minster and charitable institutions of the city, amounting to
 £46,000 in all. A marble recumbent effigy rests on the tomb.

The south window in this compartment contains the shield
 of St. Edwin, that in the adjoining window of Latimer.
 Below the window is the original doorway.

The original windows and arcade in the north end of the
 aisle have been cut through and a *Decorated* entrance with
 two doors under geometrical tracery inserted, forming the
 entrance to the vestibule of the chapter house.

Clock. On the walled up arch is a dial, two figures on
 brackets strike tubes, announcing the hours, etc.

Dimensions. The north transept is 86 feet 9 inches long, and
 94 feet 6 inches wide, the central aisle being 46
 feet wide.

THE NAVE.

(1291-1338).

"Thy sounding floor hath felt the stately tread
 Of sceptred monarchs in far by-gone days,
 In thee repose our brave and noble dead;
 In thee the living lift the voice of praise,
 And songs of adoration to Jehovah raise."

T. HOLLINS, *York, 1839.*

Architectural Style—Decorated.

Foundation Stone. Archbishop Romanus, on the 6th April, 1291, laid
 with great ceremony the foundation stone of a new
 nave at the south-east corner. The new nave
 enclosed the *Norman* one, which was not disturbed until the
 new work was considerably advanced. Funds for the under-
 taking were derived from indulgencies, penances, briefs, bequests,
 and offerings at the shrine of St. William.

YORK MINSTER

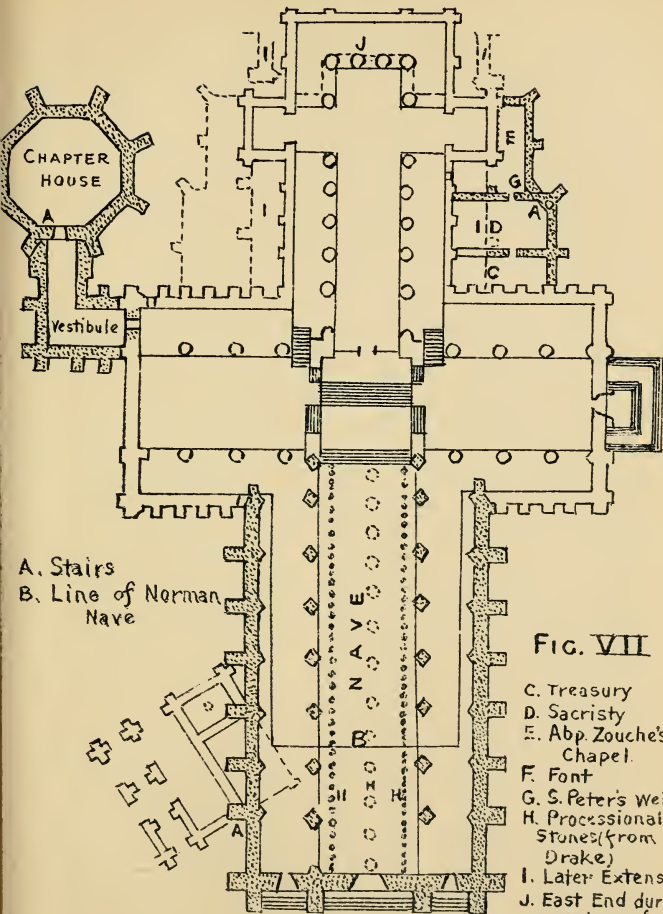


FIG. VII

- C. Treasury
- D. Sacristy
- E. Abp. Zouche's Chapel.
- F. Font
- G. S. Peter's Well.
- H. Processional Stones (from Drake)
- I. Later Extension
- J. East End during erection of Lady Ch.

PLAN A. D. 1355

1 INCH = 100 FEET.

*King and
Court at
York.*

The chapter house and vestibule were erected at the same time as the nave (Fig. VII). During this period York was the centre of operations for bringing Scotland under the dominion of the English monarchs; every now and then the city was the residence of the King and Court; Edwards I., II., and III. held Parliaments at York. In 1298 the Courts of Justice were removed from London, and for seven years held here. Such assemblages in the city would swell the contributions to the building fund of the

*Heraldic
Costumes.*

Minster. The arms carved in stone, or emblazoned in the stained glass throughout, testify to the liberal benefactions of the king and nobles, whose bearings were well known to every citizen and to all who filled the Minster on high festivals. The three golden lions of England; the fleurs de lys of France; the gold and blue checks of Warrenne and Clifford, the latter with its red band; the gold bend borne by Scrope and Grosvenor recalling the famous "bend or" controversy as to who was its original possessor; the gold lion of Fitzalan of Arundel; the blue lion of Percy; the white lion of Mowbray; the three silver water bougets of Roos; the three silver shells of Dacre; the three golden crescents of Ryther; the black fesse dancette of Vavasour; the silver saltire of Neville, and many others emblazoned on shields, banners, dresses, etc., would at once recall the personalty of their owner.

Processions.

The great processions were arranged in the nave, and previous to 1736, in the floor were two rows of circular stones (similar to Fountains and Chichester), 44 on each side, about two feet in diameter, and the same distance apart. In the centre was a row of larger circles; these were the allotted positions of the Dean and the superiors, whilst the inferiors and singers were arranged at the sides.

The Dragon. A unique feature in the nave triforium is the bracket forming a dragon's head, which originally held in its mouth a cord, by which the lofty wood tabernacled cover to the font was raised or lowered; opposite on the other side is the effigy of St. George.

An Excommunication. In 1418, from the font, Sir Richard le Scrope and his associates were excommunicated, for having entered the Minster armed during service in the choir and attacking with violence a serving man. They were denounced by the choir with ringing of bells, lighting of candles and after extinguishing them, they were thrown on the ground in rebuke, and then at the lifting of the cross the offenders were publicly and solemnly denounced.

Penance. Subsequently they submitted and did penance for the rash act, Sir Richard entered by the west door uncovered and without his belt, bearing his dagger aloft before the Archbishop, he passed along the nave to the high altar, and there on bended knees he repeated the Lord's Prayer three times and the angelical salutation, then offering upon the altar his dagger, he received absolution.

Richard III. On the 29th of August, 1483, Richard III. with his Queen, and Edward, Prince of Wales, attended by the Bishops of Durham, Worcester, St. Asaph, Carlisle, and St. David's; the Earls of Northumberland, Surrey, and Lincoln; the Lords Lovell, Fitz Hugh, Stanley, Straunge, Lelle, Greystock, and others; the Lord Mayor and Corporation passed along the nave. King Richard stopped at the font and said a pater noster, then the choristers commenced singing and led the procession to the choir.

On the feast day of the nativity of the Blessed Mary (8th Sept.) the King, crowned and bearing his sceptre, Queen Anne, crowned, the Prince of Wales wearing a demi-crown, and the Lords spiritual and temporal above mentioned, again passed along the nave to the choir.

Charles I. King Charles I. when he came to the Minster in 1633, sat in a chair near the font whilst an address of welcome in Latin was delivered, after which he proceeded to the choir under a canopy borne by the Dean and other cathedral dignitaries.

The Floor. Some of the archbishops and other dignitaries of the church were interred in the nave, but their monuments and brasses were destroyed during the Commonwealth; the floor was covered with inscribed memorial stones, the dark ones, deprived of their brasses, were cut up and worked in the design of the new floor in 1736.

Musical Festival, 1823. Four great musical festivals took place in the nave in 1823, 1825, 1828, and 1835. A gallery was erected at the west end, and another for the orchestra under the lantern. Each festival lasted four days, and

"The triumphant strain;
The proud rich stream of heav'nly melody,
Gushed thro' the portals of the antique fane."

At the first festival the principal vocalists were Madame Catalani, who received 600 guineas; Miss Stephens, afterwards Countess of Essex; Miss Travis, afterwards Mrs. Knyvett; Miss Goodall, afterwards Mrs. P. Atkinson; and Mrs. Salmon; Mr. Knyvett (alto); Mr. Vaughan (tenor); Mr. Bellamy (bass). The conductor was Mr. Greatorex. There were 285 vocal and 180 instrumental performers. The singing of Luther's "Great God, what do I see and hear" by Madame Catalani, with trumpet accompaniment by Mr. Thomas Harper, created the greatest impression and was repeated.

"Then her voice—'tis more than human;
Never till now had it been given
To lips of any mortal woman
To utter notes so fresh from heaven."

This festival in the nave was attended by 16,720 persons, a surplus of £7,200 was the result, which was divided amongst the York, Hull, Leeds, and Sheffield Infirmarys.

Festival,
1825. At the second festival side galleries were erected, the performers numbered 615; the principal vocalist was Madame Caradori. The festival was opened with the "Gloria Patria" which was given with great power by the chorus.

"Six hundred minds, who know each cadence sweet,
In one stupendous choral phalanx meet!
Tis silence all—until the word is given,
And then the chorus bursts, like those of heaven,
Tremendous!—which the stoutest heart confounds,
And York's Cathedral trembles with the sound.
* * * * *
Some tones, sweet as the lark's, which fans the cloud,
Mixed with the trumpets shrill and sackbut loud,
Viols and voices swell the chorus forth,
And tones of bass might seem to spring from earth.
* * * * *
And "Gloria Patria" in such style is given
As we no more shall hear on this side heav'n."

The second day Haydn's National Hymn was performed for the first time in England. The attendance in the Minster numbered 20,873, the receipts amounted to £15,544 6s. 0d.

Festival,
1828. At the third festival the principal vocalists were Mesdames Catalani (who again received 600 guineas)

Caradori and Stockhausen, Miss Stephens, Mrs. W. Knyvett and Miss Paton (Lady William Lennox, afterwards Mrs. Wood) who received 200 guineas for her services. Messrs. Braham, Vaughan, Philips, E. Taylor, W. Knyvett, Terrail and Signor de Pagnis. The performers numbered 618. Mr. Greateorex conducted. The attendance in the Minster numbered 14,525. In less than five months after this festival the choir of the minster was set on fire by Jonathan Martin, and it was seven years before the next festival took place.

The Last
Festival,
1835. The last one was attended by Her Majesty (then Princess Victoria) and the Duchess of Kent. The principal vocalists were Grisi, Clara Novello, Mrs. Bishop, Miss Kemble, Miss Postans, Miss Masson and Mrs. Knyvett, Mr. Braham, Signors Lablache, Rubini,

Queen Victoria
present.

and Messrs. Hawkins, Bennett, Machin and Henry Phillips.

There were 600 performers. The Yorkshire chorus
Yorkshire
Chorus. was placed behind the London chorus. Mr. Tom

Parker of Haworth was annoyed at this arrangement, so on the first day, after the London chorus had shown what they could do, he called to his comrades, "Nah, lads, let's oppen wer shoolders!" They sang with such effect that they were afterwards put in the front position. "That's nowt to what we can do" said Parker to the astonished London chorus.

One half the profits were in aid of the Restoration Fund of the choir, the other half was divided between the four hospitals of York, Hull, Leeds, and Sheffield.

Differences of opinion arose as to the propriety of holding musical festivals in the Minster. Messrs. Poole and Hugall in their work on York Cathedral write "the conversion of the Minster to the purposes of a musical festival is too painful a subject to be touched."

The fire of 1829 was by many considered a judgment for the desecration of the Minster by the holding of festivals, and the view is expressed in a poem by Mary A. Dawson.

Nave in
Flames,
1840. Five years after the last festival, on the evening of the 20th of May, 1840, the nave was destroyed

by fire through the negligence of a workman engaged in repairing the clock, who left a candle burning in the south-west tower. "About ten o'clock the scene inside the nave was at once awful and terrific, the red glare of the conflagration as it cast its vivid light down the long aisles, the thundering noise occasioned by the falling at short intervals of the bells, and the large masses of burning timber sending up clouds of sparks and burning pieces of wood, was truly appalling. When the great bell fell, the noise resembled thunder, and the supposition, for the moment, was entertained



NAVE, YORK MINSTER, LOOKING WEST.

that the tower itself had fallen. The fire extended to the roof of the nave, from which the lead poured down in a molten state, and the nave floor might be compared to one complete sheet of lava. About twelve o'clock the whole of the nave roof had fallen in, the immense beams of timber which had spanned the nave came down with tremendous crashes, and the blaze which succeeded each fall brilliantly illuminated the scene. The devouring element had now reached the central tower, which once more proved an impassable barrier. At one o'clock the south-western tower and the nave were reduced to mere shells."

The Ruins.

The damage was restored under the direction of Mr. Sidney Smirke, architect, at a cost of about £23,000, and the nave was re-opened on July 7th, 1844.

*Restoration,
1844.*

THE DESIGN.

"On the whole, the nave of York, from the uncommon grandeur and simplicity of the design, is certainly the finest example."

RICKMAN, on *Decorated Buildings*.

The transepts have not exercised any influence upon the design of the nave (Plate VI); the latter is divided into eight bays by vaulting shafts from floor to ceiling, and consists of two divisions—the pier arches 51 feet high, and the clerestory 43 feet high.

Pier Arches.

The piers are lozenge shaped and have attached shafts, large at angles, with smaller shafts between. The capitals are enriched with leafage of oak and thorn, etc. In one, amidst the foliage, is a man, with cudgel and shield, attacking a monster. The bases are octagonal with chamfered plinth.

The arches are moulded; the hood-mould has projecting busts at its intersection with the side vaulting shaft, there are 32, of which 26 are life size. In each spandril is a shield.

*32 Sculptured
Busts.*

Clerestory. The clerestory is occupied by five-light windows of two divisions, the upper parts glazed and having geometrical tracery. The lower, unglazed, with trefoil, gabled and crocketed with finials rising to the top of the quatrefoil string, forming the base of the glazed windows. The crockets and finials are formed of the thorn, herba benedicta, oak, and vine. The window caps are formed of bold leaves of vine and maple. The lower portion of the windows is utilized as a triforium; the passage is formed by a wall behind, pierced with five traceried openings corresponding to those in front.

Figures. In the centre opening was originally the figure of a king, queen with falcon, warrior, or saint. St. George is the only complete effigy.

Vaulting Pier. The vaulting pier consists of a large shaft with a smaller one on each side, rising from the base uninterrupted to its foliated capital above the triforium. One of the capitals has twenty figures arranged in two rows, the others are enriched with two rows of the leafage of thorn, maple, vine, or oak.

Vault. A stone vault was originally intended, but probably owing to the great width of the nave it was abandoned for one of oak. In 1840 the vaulting was destroyed by fire and replaced by one of wood and plaster. In it there are 147 sculptured bosses, being reproductions of the old from drawings given by Mr. J. Brownne.

The eight large centre bosses, commencing at the west contain representations of (1) The Annunciation; (2) The Nativity; (3) The Visit of the Magi; (4) The Resurrection; (5) The Ascension; (6) The Descent of the Holy Ghost; (7) The Assumption of the Virgin; (8) The Coronation of the Virgin.

In the present vault the ribs are all of a uniform size, previously the secondary ribs were thinner. The bosses represent maple, thorn, vine, oak, ivy, rose, dragons, and grotesque heads; a man gathering acorns; an armed knight and dragon in combat; a naked man defeats a winged dragon; a spearman with shield—full face lion's head with its tongue out—defeats a mounted archer; a huntsman attended by dog grasps his bow, and blows his horn at the sight of an acorn gatherer. A boss on the main ridge has thorn leaves with a pig attacking a rat above, and two smaller pigs scampering. Amongst the bosses on the transverse ridge are represented St. Michael and the dragon, and a man hiding behind foliage from a dragon.

Amongst the 48 brackets at the ends of ribs against the side walls occur representations of a heron and spoonbill fighting; a sculptor with chisel and mallet carving a swan; two demons in armour with shields and weapons caricaturing a knightly combat; two mermaids, one combing her hair, the other feeding a squirrel; two hooded monkeys above foliage, one with egg and jar, the other trying to blindfold an owl by putting its head into a hood, similar to what the farmers often make for crows (*Browne*); two human heads with animal bodies draped; two mounted combatants, the lance of one pierces the eye of a full-faced lioned shield carried by the other who wears a hood and carries a sword.

The centre shaft of the entrance is adorned with
The Great Entrance. a pedestal and canopy; under the original probably stood a figure of St. Peter.

From the arch of the great entrance (Plate VI) and following out the same idea as on the exterior, rises a crocketed gable with finial rising above the window cill, enclosing three niches, and having on either side a shield, with adjoining niche. On the south, the shield is England previous

to 1340, on the north the arms of Leybourne or Savage. The central niche was probably crowned by a statue of the Saviour, on either side are kneeling figures.

Wall Arcade, 88 compartments. The doorway is set between two heights of wall arcading; the lower arcade* of 88 compartments runs round the aisle walls, buttresses with pinnacles separate each compartment of two panels with heads of geometrical tracery, enclosed in one arch from which crocketted and finialed gables rise enclosing trefoil in the spandril.

212 Carved Stops. There are 88 pinnacles, each having two carved stops, as a Fiddler; man drinking from bottle; but mostly of heads or animals; also 36 semi-pinnacles with a carved stop to each.

The arcade rests on a continuous stone bench.

Row of 24 Niches with Carved Brackets. Above the wall arcading to cill level at the west end are 24 niches, having brackets carved with subjects, as a monk kissing a nun; a man sleeping; etc.; these niches were once filled with figures.

Owing to the west window cill being considerably higher than the aisle cills, the niches under the great window are heightened with rich tracery similar to the wall arcading.

The West Window (a copy of the original). This window was entirely re-built some years ago, the original stonework being carefully copied and the ancient glass reset. It is the finest *Decorated* window in the kingdom, and rises to the apex of the roof, is one vast design, of which no part is perfect without the rest.

Three Niches for Figures on each side. The masonry on each side is covered with paneling, the lower portion with three niches in a row for figures.

* The Shrine of little St. Hugh at Lincoln is similar. Archbishop Romanus was previously Precentor of Lincoln.

The Aisles. In the aisles all the windows are of the same design, on either side is a large panel similar to the arcade, with two sculptured stops to the crocketed gables; in all there are 64 stops, carved with subjects, as a knight slaying a dragon; man with drum; etc. The vaults are stone.

64 Sculptured Stops. Over the north aisle doorway are three sculptured representations, the centre one considered to be Samson and the foxes, that to the south Samson in captivity, and in the north Jacob's wrestling.

Chapel of St. Mary. In the second bay from the west is the door, now walled behind, which led to the chapel of St. Mary or the Holy Sepulchre, of which nothing remains. Over the doorway between a crocketed gable is the headless figure of the Virgin under a canopy, standing on a bracket with crowned head between shields of Old France and England. Outside the pediment on either side of the Virgin are censing angels.

Adjoining in the next bay is a table tomb faced with seven quartrefoils enclosing blank shields. An arch rises over the tomb, finished with a *Tudor* flower cornice.

Tomb. It was opened in 1862, and in a box 6 feet 8 inches long, 8 inches wide and 8 inches deep, were found remnants of episcopal vestments of fine silk, and pieces of gold lace lying on a cork bottom. Mr. Browne considered the tomb contained the translated remains of Archbishop Thoresby.

South Aisle—Carved Panels. Over the south aisle door are three sculptured representations (reproductions after the fire of 1840), the centre considered to be David and the lion; to the south Samson opening the jaws of a lion, whilst Delilah is cutting his hair; in the north panel man and woman fighting, the man is on the ground.

Porch. The porch is new, designed by Messrs. Bodley and Garner; constructed in oak, with linen mould panels.

THE HERALDIC SHIELDS.

It is necessary before calling attention to the shields, to give a brief survey of events in the reigns of Edward I., II., and III.

Edward I. spent three days in York during August, 1280, and on January 6th, 1284, the King and Queen Eleanor were present at the translation of the remains of St. William in the Minster.

On November 28th, 1290, Queen Eleanor died, a full peal being rung on the Minster bells, and in Lent, 1291, the King and Prince Edward made offerings on the high altar to her memory.

At Norham, in 1292, Edward decided the succession to the Scottish throne in favour of John Baliol, who did homage to the English king. Four years later, King Baliol renounced his allegiance, so Edward led an army against him, took Berwick, and defeated the Scots at Dunbar. Baliol surrendered and was sent to the Tower, but, subsequently released, retired to France. The king went south, leaving as guardian of Scotland John de Warrenne, 5th Earl of Surrey.

In February, 1293, the king appointed a heraldic commission consisting of his son Edward, his brother Edmund, his uncle William de Valence, Gilbert de Clare, Earl of Gloucester; and Henry de Lacy, Earl of Lincoln; to make provision for the due maintenance of arms in the kingdom.

In 1297, the king called on the barons to go to Gascony. Roger Bigod, Earl of Norfolk and Humphrey de Bohun, Earl of Hereford, refused to obey, as the king was not going. "By God, Sir Earl," said the king to Bigod, "You shall

either go or hang!" "By God, Sir King," was the bold reply, "I will neither go nor hang!" The barons supported their champions, and compelled the king to confirm the Charter, with additional clauses.

The Scots rebelled under Wallace, and defeated the English at Cambuskenneth, near Stirling. Earl Warrenne fled to England. King Edward concluded a truce with the French, returned to England, and summoned the nobility to meet him at York with their forces to help Earl Warrenne. The Earls of Lincoln, Hereford, Norfolk, Gloucester, Arundel and others responded. The king marched northwards and defeated Wallace at Falkirk (1298).

In 1300 the royal troops marched from Carlisle, and laid siege to and captured Carlaverock Castle on the border. The roll of Carlaverock contains names and arms of 103 who were present, commencing with the name of Henry de Lacy, Earl of Lincoln.

In 1306 the Scots rebelled under Bruce; Edward hastened northwards and routed them at Methven. The next year Bruce re-appeared, and Edward set out to meet him, but died on the way at Burgh-on-Sands, charging the Earls of Lincoln, Warwick, and Pembroke to see that Gaveston, the banished favourite of his eldest son, did not return to England.

Edward II. was at York in 1307. He recalled Gaveston, with the result that Bishop Langton, Treasurer of England, was arrested, and imprisoned in York Castle. Gaveston was made regent while the king crossed to France to marry Isabella, daughter of Philip IV.

The king and Gaveston spent the Christmas of 1311 and the earlier part of 1312 at York. The barons united under Thomas, Earl of Lancaster, to secure the banishment of the favourite. The king refused to surrender Gaveston, and took

him to Newcastle. The barons, led by the Earls of Lancaster, Pembroke, and Surrey, with Lords Henry de Percy and Clifford, took arms and pursued the king and Gaveston, who escaped to Scarborough. Gaveston occupied the castle whilst the king hastened to Knaresborough and York for aid. In the meantime the barons heard that Gaveston was in Scarborough Castle, so hastened and laid siege to it. No relief coming, Gaveston (Earl of Cornwall) surrendered to the Earl of Pembroke on condition that he had a fair trial. The Earl of Warwick imprisoned Gaveston in his castle at Warwick, where the

*Gaveston
beheaded.*

Earls of Lancaster, Arundel, Hereford, and Pembroke also came. Gaveston was conducted to a hill and beheaded.

In 1314 the king proceeded with the Earls of Pembroke, Hereford, and others to Scotland against Robert Bruce, but Earl Lancaster, with others, refused to accompany him. The first attempt by the English to relieve Stirling was unsuccessful. A single combat took place between Henry de Bohun and Bruce, in which the former was slain. In the

*Bannock-
burn.*

battle of Bannockburn, Edward was completely defeated and fled to York, where he spent much of his

time during the ensuing three years, being under the power of Lancaster. The Scots, under Moray and Douglas, ravaged the northern counties to the gates of York, burning the suburbs. Archbishop Melton, with the Bishop

*Battle of
Myton.*

of Ely, hastily gathered an army, and pursued and attacked the Scots at Myton-on-Swale. The

Scots had an easy victory; in the fight the Mayor of York and a large number of ecclesiastics were slain. From the latter circumstance the encounter is termed the White Battle, or the Chapter of Myton.

Despenser.

Edward II. secured a new favourite in Hugh le Despenser who, with his father, was banished by

the barons in 1321; the king took up arms for his favourite. Sir Simon de Warde, High Sheriff of Yorkshire, summoned the men-at-arms in the county on behalf of the king, to aid Sir Andrew de Harcla against Lancaster and the barons.

*Battle of
Borough-
bridge.*

The forces met at Boroughbridge on the 16th March, 1322, when Lancaster, with 138 barons and knights, was defeated. Humphrey de Bohun,

Earl of Hereford and Essex, was slain, Lancaster was taken prisoner and conveyed by water to York, then sent to his own castle at Pontefract, where he was imprisoned, and tried before Edward II. and a court composed of personal enemies—the Earls of Kent, Richmond, Pembroke, Surrey, Arundel, and others. Lancaster was condemned, taken outside Pontefract, and beheaded.

*Execution
of
Lancaster
and others.*

The next day Sir Roger de Clifford, Sir John Mowbray, and Sir Joscelin D'Eyville were hanged at York, and their remains were suspended by chains from the gallows for three years. Sir John Eure was beheaded at Bishop Auckland, Sir Henry Tyveys at London. Some thirty knights and barons perished on the scaffold; 67 are said to have been temporarily confined in York Castle. The Earl of Lancaster was regarded by the people of the north as a martyr, and the honours due to a saint were accorded him. The Despensers were now powerful. Queen Isabella conspired against her husband, and in 1326, accompanied by her paramour, Roger Mortimer, declared war against the Despensers; the barons assisted the queen. The two Despensers, father and son, were hanged, and Edward II. was soon after murdered in Berkeley Castle.

*The
Despensers
hanged and
the King
murdered.*

On his accession Edward III. was only 14 years old, so the power was in the hands of Mortimer, who in 1330 executed Edmund, Earl of Kent, uncle

of the king, for conspiracy. The next year Edward III. was married in York Minster to Philippa of Hainault. Three years later he seized Mortimer, his mother pleaded: "Fair son, have pity on the gentle Mortimer," but in vain.

Mortimer was hanged, and Queen Isabella confined *Mortimer*
hanged. in the Castle of Rising and forbidden to take part in state affairs.

Between 1328-1337, Parliament met in York seven times; the king and queen were frequently in the city. In 1346, when Edward and the Black Prince were engaged in the French wars, the Scots invaded England. Archbishop Zouche gathered an army together, they met and defeated the Scots

Neville's
Cross. at Neville's Cross, near Durham; their king was captured and brought through York on their way south. Queen Philippa was at York during this time making arrangements for the safety of the kingdom. Edward III. died at Sheen, Richmond, in 1377, and was buried at Westminster.

THE SHIELDS.*

The shields above the nave arches are represented hanging from hooks.

On the north side from east they bear the arms of—
Old France—Margaret, second queen of Edward I., 1299.
Leybourne or Savage, with horn—William Leybourne, died 1309.

Sir John Savage and his brother Thomas were at the siege of Carlaverock 1300, whilst a John Savage was one of the three city bailiffs in 1317.

Cobham—John, 1st baron.

Valence—Aymer de, Earl of Pembroke, died 1323.

* The bearings of the shields are given in the Glossary at the end.

Bohun—Humphrey de, Earl of Hereford and Essex, slain at Boroughbridge 1322.

Beauchamp—Guy de, 2nd Earl of Warwick, died 1315.

Vere—Robert de, 6th Earl of Oxford, Great Chamberlain of England, died 1331.

Bek—Bishop of Durham, died 1310.

Greystock—Ralph, 1st baron, died 1316.

Bulmer—Sir Ralph; in 1327 his son Ralph was deputy-governor of York Castle.

Roos—Sir William, died 1316. (Four shields).

Old Percy—Sir Robert, of Bolton Percy, a liberal benefactor to the Minster. (The last two).

On the south side from west—

Old Percy. (Two shields).

Mowbray—Sir John, hanged at York 1321.

Percy—Sir Henry, died 1315.

The next two are blank.

Wake—John, 1st baron.

Colville—Edmund, 3rd baron, died 1315.

Mauley—Stephen, Archdeacon of Cleveland, died 1317.

Mauley—Sir Peter, died 1310. (Two shields).

Vavasour—Sir William, died 1312.

Clare—Gilbert de, Earl of Hertford and Gloucester, slain at Bannockburn 1314.

Bek.

Prince of Wales—Edward II.

England—Edward I.

THE STAINED GLASS.

The nave, with few exceptions, retains its original glazing, —the most perfect, and perhaps the most extensive, collection of *Early Decorated* glass of which this country can boast.

CLERESTORY.

The clerestory windows consist of original plain geometrical glazing, a band of coloured subjects crosses the upper part of the window, and heraldic shields* the base. Much *Early English* glass, dating from the beginning to the middle of the 13th century, fills the wheels in the tracery, and some

Clerestory Windows. of the coloured bands are *Early English*. The rest of the glass is *Decorated*. Commencing on the north side from west—

I. The window has plain glass;

II. Contains some *Early English* glass, probably removed from the windows of the *Norman* nave. The earliest of this glass is in the first light, and contains a portion of Jesse date about 1200, a figure, with arm grasping the tree stems on either side. Shields: (1) broken; (2) Daere (William), died 1319, his father was Sheriff of Yorkshire in 1291; (3) England; (4) Old Percy; (5) broken.

III. The wheel contains *Early English* glass; in the band of five subjects, the first and fifth contain an archbishop with crozier; below, a two-lined inscription crosses the window. The shields are (1) Eure (Sir John Eure was Sheriff of Yorkshire, 1309-1311); (2) Fitz-Ranulph (Ralph of Middleham, died 1270); (3) England; (4) Neville (Ralph), died 1331—to him Middleham descended through his mother, daughter of Ralph Fitz Ranulph; (5) Fitz Alan (7th Earl of Arundel, died 1302).

IV. In the wheel is *Early English* glass; the two quatrefoils contain shields—S. George; below, a row of five subjects crosses the window. The shields are: (2) Warrenne (John, 6th Earl of Surrey, died 1347); (3) England. The bases of the first, fourth, and fifth lights contain subjects.

V. The wheel and upper band of five subjects are *Early English*. The two quatrefoils contain shields,

* The shields are described by Messrs. Winston & Walford in the *Archæological Journal*, 1860.

Harecourt (Sir Richard, married Margaret Bek; he died 1293). The shields in the base are: (1) Constable of Flamborough (Sir Robert); (2) England; (3) St. Paul (insertion); (4) Roos; (5) Fitz Walter (Sir Robert, died 1325).

VI. *Early English* glass fills the tracery. The quatrefoils contain the arms of Mowbray. Below is a band of five subjects, one of them *Early English* glass. In base the shields of (1) John of Eltham (died 1336); (2) Mowbray; (3) England; (4) Bek; (5) Neville.

VII. The tracery and band of five subjects (centre fragments) have *Early English* glass. The shields are (1) Valence; (2) England; (3 insertion) Northumberland; (4) Vesey (William, died 1297); (5) Old Clare.

VIII. Modern glazing fills the tracery. Below are five subjects, one being the Annunciation. The shields are (1) Verdon (Theobald, died 1309); (2) England; (3 insertion) St. Andrew; (4) Warrenne; (5) Fitz Hugh (Henry Fitz Henry, died 1304).

SOUTH SIDE FROM EAST.

Windows. The glazing to tracery is modern; beneath are five subjects. The shields are (1) Hastings (Sir Ralph

I. Hastings was Governor of York Castle in 1337, and Sheriff of Yorkshire in 1337-8); (2) Vavasour; (3) Aton (Gilbert, died 1343); (4) St. Edmund; (5) Sampson (Sir John Sampson was Mayor of York 1299 and 1330).

II. In the upper band is a shield Constable (Burton) impaling Lascelles in base, shields (1) Vavasour; (2) Clare; (3) Percy; (4) England; (5) Sir Peter Mauley.

III. In the quatrefoils the arms of Warde, below is a band of five subjects. The shields are (1) Mauley; (2) England; (3) Sir John Mauley; (4) Sir Robert Mauley; (5) Northumberland.

IV. The glass in tracery is *Early English*. One quatrefoil contains swords in saltire, points down.

A row of five subjects is below. The shields 1, 2, 3, and 4 are mutilated, one was probably that of Gaveston (beheaded 1312); (5) England.

V. The tracery and quatrefoils have modern glass.

A band of five subjects crosses the window. The shields are (1) Clifford (Robert, slain at Bannockburn, aged 40); (2) Wake; (3) England; (4) Colville; (5) Tyes (Sir Walter Tyes, died 1324).

VI. Modern glass fills the tracery. There are four subjects below; the shields are (1) Warde (Sir

Simon Warde was Sheriff of Yorkshire 1316-21); (2) Furnival (Thomas, died 1332); (3) England; (4) broken; (5) Deyville (Joscelin, beheaded at York 1322).

VII. *Early English* glass fills the tracery. In the band of five subjects three are mutilated. The shields

are (1) Hoke (Sir William de Houkes was Sheriff of Yorkshire 1305 and 1306); (2) Fitz Hugh; (3) England; (4) Ryther (William, mentioned 1304); (5) Old Percy.

VIII. This has plain glass.

THE AISLE WINDOWS.

Two are plain, the others with three exceptions are white diapered windows enriched with two coloured subject bands, and with the exception of some modern headings are *Decorated*.

NORTH AISLE, FROM EAST.

I. This may be the earliest * (about 1306) of the *St. Catherine*. nave windows, and illustrates events in the life of

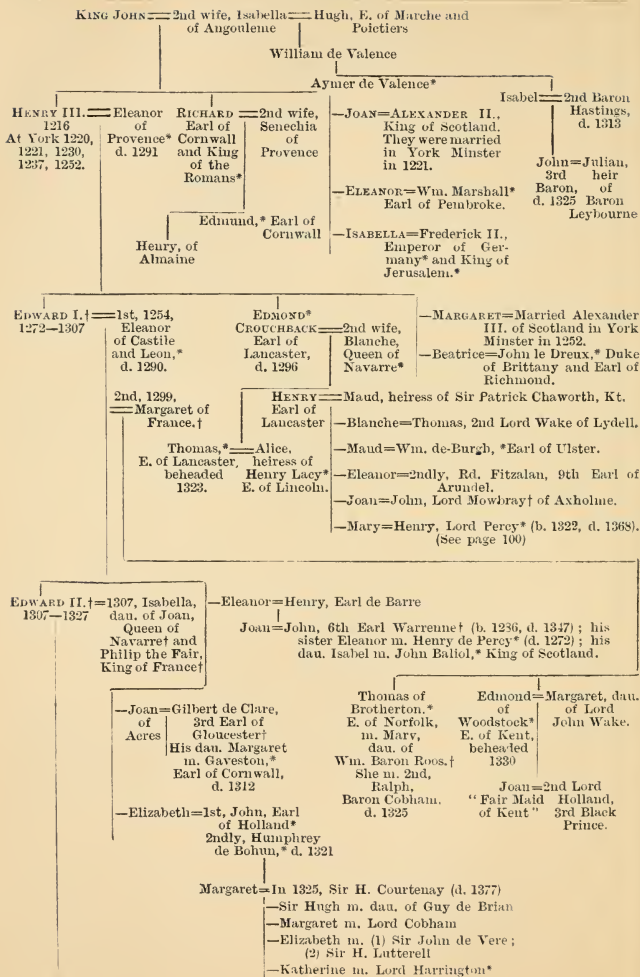
* The window is described by Messrs. Winston and Walford in the *Archæological Journal*, 1860.

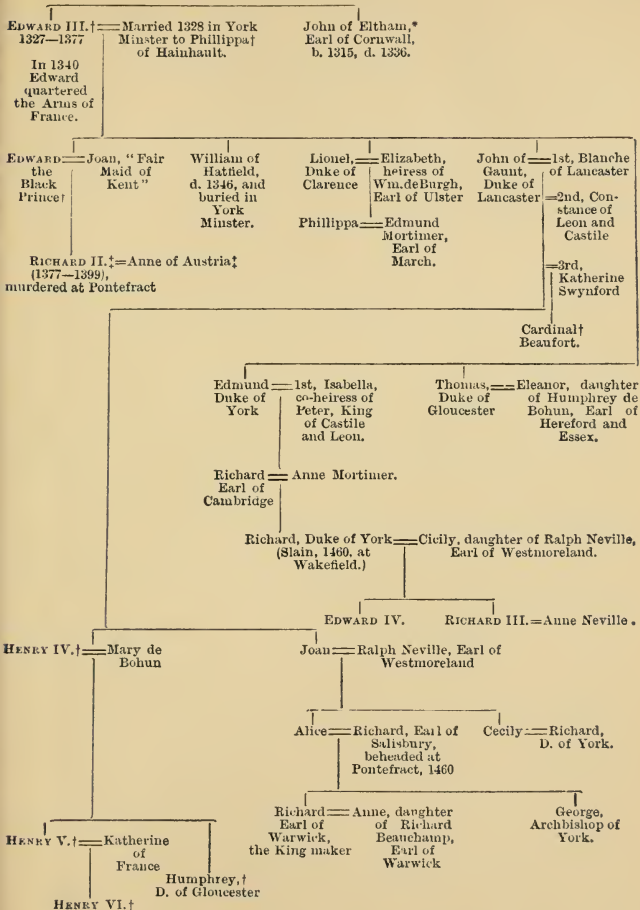
St. Catherine. In the lower band: (1) before the Emperor Maximin; (2) the Philosophers converted; (3) their execution. In the upper band: (1) conversion of the Empress and Minister; (2) St. Catherine delivered from the wheel; (3) beheaded. In the tracery, her burial and reception into heaven.

The centre light contains a figure of the donor, *Heraldic.* and shields of the King of the Romans; England; and St. Peter, whilst in the border are figures in heraldic dress (tabards) under canopies. At the base, Sir Robert Clifford (who was slain at the battle of Bannockburn, 1314, aged 40) faces Sir Henry Percy; Sir William Roos—Sir John Mowbray; John de Warrenne, 6th Earl of Surrey—Guy de Beauchamp, 2nd Earl of Warwick; Prince Edward (II)—Gilbert de Clare; 8th Earl of Gloucester; Queen of France (Joan of Navarre)—Queen of England (Margaret); King Philip the Fair of France—Edward I.; a Knight Hospitaller—a Knight Templar. In the east light are shields—Jerusalem (a heraldic curiosity having metal on metal); Provence; and the Emperor of Germany; and in the west light are Navarre; Castile and Leon; and France. The borders to the side lights are alternately a lion and an eagle.

A mutilated inscription denotes this window was the gift of Peter de Dene. He was born about 1260, and became a canon of York, where he resided, in 1307.

The table following, principally from *Burke*, showing alliances of the Royal Family, will help to account for some of the shields in the above and other windows in the Minster.





* Arms in stone or glass. ‡ Badge. † Portrait in the stained glass.

II. In the lower band of subjects are (1) moulding a bell; (2) Richard Tunnoc (with his name on *Bellfounders' Window.* a label above) kneeling before an archbishop; (3) casting a bell. The upper band contains subjects from the life of St. William, one representing the fall of Ouse Bridge. The three quatrefoils contain figures of St. Andrew, St. Paul, and St. Peter, with a bell on either side of them. There are bells in the borders of the side lights, and in other parts of the window. In the border of the central light are apes playing various musical instruments.

Richard Tunnoc was bailiff of York in 1320-1, and in 1327 represented the city in Parliament. He lived in Stonegate; died in 1330, and was interred in the Minster.

III. In the centre of the lower band the donor is represented habited in green, and holding a large key; above is the Crucifixion. In each side light are two subjects. The quatrefoils contain figures, and at the top Christ sits in judgment. The centre border represents England and France alternately, and in the side borders are monkeys. Across the base runs a band of animals and figures; in the first light are monkeys in a funeral procession.

IV. In tracery, shield Dalby; lower quatrefoils figures of St. Peter and St. Paul. There are six subjects, in upper band may be Entombment, Christ before Pilate, and Crucifixion; in lower is the donor presenting the window. In the border to side lights are arms of Mowbray and Clare, and in centre light the arms of England and St. Edmund alternately.

V. The glass in tracery is dated 1779. The six subjects represent incidents in the life of St. Peter; below in each light are the arms of the See; the centre one has keys vert. The borders have figures under canopies, and the lower light in the centre has an inner border or, chevron dancette sa, may be for Vavasour.

VI. There are six subjects, including the Annunciation, and probably the Adoration of the Magi, and Salutation. The arms of Greville, and az chevron between three lions or impaling or fess sa. In centre light, angel with shield gu keys in saltire or and az. The border to the centre light has fleurs de lys on a ground per pale gu and az. The *White Rose of York.* The White Rose of York on red ground, occurs in the borders to the lower compartments.

VII. This window has plain glass.
West End. This window contains a figure of St. Catherine, with small one of St. John above; Virgin and Child with a figure below; and another saint with small figure of St. Lawrence above. The quatrefoils have St. Peter, St. Paul, and Christ in Judgment. The side borders have castles and jar on ground per pale vert and gu.
West Door. The tracery is filled with heads and small figures.

THE GREAT WEST WINDOW.

The stained glass was inserted 1338. The tracery is diapered with the trefoil leaf, considered to be the badge of Archbishop Melton, who, in 1338, gave 100 marks for the stained glass to this window, the last in the nave to be filled. The top of the two central lights illustrates the Church Triumphant, or the Coronation of the Blessed Virgin. Below are three rows of figures, the highest, commencing from the south, contains the Annunciation, the Nativity, the Resurrection, and the Ascension, each subject under rich tabernacles occupying two lights.

The middle tier contains under canopies the Eleven Apostles, and in the central lights St. Peter with keys and St. Paul with sword, whilst to the left of the former is St. John with palm branch.

Below, under groined canopies, are eight archbishops unnamed, habited in full pontificals, probably representing Melton and his seven immediate predecessors. The base of the window has rich diaper work. The two central borders are heraldic, that to the south az crowns or, the other the three lions of England; the three adjoining lights have different borders repeated in the corresponding lights.

Many of the original heads had been destroyed, and in 1757, new ones were inserted by Peckett. The translucency of the glass and the gorgeous colours, especially ruby and amber, are best seen when the afternoon sun is upon it. When viewed from under the central tower, the large proportion of white glass in the composition will be readily seen.

SOUTH AISLE FROM WEST.

West
End. This window represents the Virgin; Crucifixion, with St. Mary and St. John; and St. John; in the quatrefoils are St. John, a female holding a shrine, and another saint. In 1760, the figures of St. Peter and St. John were inserted by Peckett, of York, who also repaired the large crucifix and inserted two new faces. The border has alternately castle and jar on a ground per pale gu and vert.

I. This window has plain glass.

II. The lights are filled with three large figures under canopies, St. Stephen; St. Christopher; and St. Lawrence. In the quatrefoils are Jacob and two saints. The two shields (1) Clare, (2) Vavasour. In 1846, the mullions to the window were renewed, and the glass restored by Barnett and Sons, York.

III.
Jesse. This window represents a genealogical tree proceeding from the root of Jesse, the ancestors of Our Lord being shown in the branches. It was restored by Peckett in 1789; the glass in the tracery is of the same period. The shield—St. Peter.

IV. In this window are shields of the De Mauley family and their alliances; the shields of Sir Peter, Sir Robert,* and Sir John are also in the clerestory windows, whilst those of Sir Peter and Archdeacon Stephen occur over the nave arches. Modern glass fills the tracery. The upper shields are Castile and Leon, England and Old France, thus sa fretty az, fleur de lys or. The six subjects depict warriors and other figures holding shields. In the lower part of centre light is the shield of Vavasour. The centre light has a border of figures and shields, in the side borders a white falcon alternates with oak leaves; the base being filled with modern glass.

V. Each quatrefoil contains a figure. Shields, first light, Fitz Alan of Bedale; (2) az fretty or in chief chequy or and az. Centre light, (1) Edmund of Woodstock; (2) Holland. Third light, England within a bordure az. There are six subjects and a portion of another inserted in the base of the window.

VI. The glass in the tracery is dated 1782. There are twelve pictorial subjects, probably the glass of another window has been transferred to this one. Amongst the upper subjects is the Annunciation, whilst in the lower there are figures of a King and also a Pope. The side borders have white falcons, the centre one has figures.

VII. The glass in the tracery is dated 1782. The east light has the shield of Thomas of Brotherton, the centre vert a cross gu, may be for St. George; in the next light gu three lions pass guard arg, may be for England or Giffard. The six subjects illustrate incidents in the life of an archbishop, in base of centre light a Crucifixion panel has been inserted. The border to centre light has crowned figures and archbishops, those to the sides have alternately castles and jars.

* Near Lantain S.W. pier there was, previous to the Fire of 1829, a recumbent stone effigy of Sir Robert de Mauley.

*Brass,
1595.* In the arcade below this window is a late brass with half length effigy in a fur gown, to James Cotrel, Esq., a native of Dublin, who resided some time in York, and died in 1595.

The nave was fitted for service in 1863, and lighted with jets of gas round the tops of the capitals. The organ is by Messrs. Hill & Son.

THE CHAPTER HOUSE.

"O how often hath thy beauty charmed the wandering stranger's eye.
Woke the mind to calm reflection, stirred the soul convulsively :
From the lands of Art and Beauty, from the Empire o'er the sea,
Like pilgrims to a hallowed shrine, wandering they come to thee."

HERBERT FALL, *York.*

The Cathedral of York was never occupied by monks, although styled the "Minster," but from early times by a body of secular priests who formed a college in connection with it, thus York Minster was both a collegiate and cathedral church. Prayers were said daily in the Minster at set hours appointed by the canons or statutes of the college, hence the ministers were termed canons, and the hours designated canonical hours, they were seven in number, in Anglo-Saxon times termed Uhtsang, Primesang, Undersang, Middaysang, Noonsang, Evensang (name still retained) and Nightsang, and in Mediæval times known as Matins, Laud, Prime, Tierce, Sext, Nones, and Vespers. In order to maintain these services, each canon had an estate appropriated to him, termed a prebend, generally a rectory of some parochial church, so a canon was also a prebendary, and was designated by the name of the place appropriated to him. There are thirty (formerly thirty-six) prebendaries in the Minster, each having a stall assigned in the choir and chapter house. The canons are known collectively as the Chapter, and meet for business or discussions in the chapter house.

The head of the canons is termed the Dean, who was formerly nominated and elected by the Chapter, invested with a gold ring, and installed by the Precentor, now the Dean is appointed by the Crown, and installed by the Chapter. The other officers are the Chancellor, Sub-Dean, Succentor, four canons residentiary and twenty-six prebendaries or non-resident canons. This ruling body of the Minster is known as "The Dean and Chapter of York."

The precentor or chanter installs the canons, and formerly superintended the choir.

In 1591 new statutes were issued for the correction of certain abuses in the Minster. A canon in his first year of residence was involved in enormous expense; banquets and a succession of entertainments were expected from him, which cost him one thousand marks. The revenue attached to each stall was inadequate to meet this outlay, so that it prevented most of the canons from keeping residence. Each vicar choral was to receive definite pay from his canon, in lieu of being entertained by him. The Chancellor had the power of selecting preachers.

In 1841 the canons, with the exception of the four resident ones were deprived of their emoluments, and of the patronage of the livings belonging to them, but their other privileges were left undisturbed. As late as 1858 at the installation of canons in the chapter house, twelve dozen large currant buns, made specially for the purpose were scattered and scrambled for amongst the spectators. A dozen port and sherry were opened and drunk to the health of the new canon. The canons on election are presented with a copy of the Bible and a roll of bread.

Formerly each canon was provided with a priest as assistant, who was termed a vicar choral. From their original number of thirty-six, the vicars choral are now reduced to

five, consisting of a sub-chanter and four minor canons who form a corporate body. Their college was in Bedern, the chapel (1252) still exists.

The parsons and chantry-priests had a college, St. William's (1460), near the east end of the Minster, the building is now occupied as private tenements.

The great event of the year in mediæval York was the celebration of the festival of Corpus Christi, which took place on the Thursday after Trinity Sunday.

The guild of Corpus Christi was originated by *Guilds.*
Corpus Christi. the York clergy in 1408, and had a large number of laity members, male and female.

Its great popularity was due to the magnificence of its processions and pageants. In 1415 the various crafts produced fifty-four distinct pageant plays; eleven of the subjects were taken from the Old Testament, the remainder from the New. The plays were enacted on stages, placed on wheels, which were drawn from place to place; the streets being narrow, it was necessary that the citizens should be separated into several audiences, thus performances were going on simultaneously in different parts of the city.

The stages were decorated with tapestry, and painted cloths depicted the scenes, the music being contributed by the Waits and Minstrels.

On the following day, Friday, the *Procession* took place, the members were marshalled on Toft Green, and started from the gateway (Priory Street) of the Priory of Holy Trinity in Micklegate. The parochial clergy in surplices led the way, followed by the master and keepers of the guild. The costly shrine was borne in their midst by the chaplains to the guild. The clergy and singers followed chanting the service; after the ecclesiastics came the Lord Mayor, Aldermen and Corporation in their robes, attended by the city officers

and others, followed by the ninety-six separate crafts of the city with their banners; there was a great display of crosses and tapers. The streets through which the procession wended its way to the Minster were crowded, the houses decorated with tapestry and other hangings, the road strewn with rushes and flowers. On their arrival at the Minster the procession passed into the chapter house where a sermon was preached, on the conclusion of which the procession was reformed and proceeded to the Hospital of St. Leonard where the shrine was left.

There was also a guild of the Lord's Prayer, on which their pageant play was founded.

*Lord's
Prayer.*

Once in every six weeks they met for prayer in the Minster, where they gave a corona of seven lights, in token of the seven supplications in the Lord's Prayer, to be lighted on Sundays and Feast days. They also hung on one of the pillars a table "showing the whole meaning and use of the Lord's Prayer." Another guild was that of

St. John.

St. John the Baptist.

THE CHAPTER HOUSE.

Architectural Style—Geometrical Decorated.

The erection of the chapter house is not recorded, but appears to have been in progress at the same time as the nave, and completed before the upper part of the west front of the nave. Originally it was erected independently of the Minster, and its axis is not parallel to any part of the church; soon after its completion it was connected to the church by a vestibule or slype leading to the north transept.

THE DESIGN.

The entrance with moulded side shafts having moulded bases and foliated caps, is divided in two by a half-octagonal niched and canopied pier, each door is under a

moulded trefoil arch, above is an encircled quatrefoil with two brackets for figures, and the whole is enclosed by a moulded arch. In each spandril is a niche with continuous moulding and small foliated bracket at the base.

The doorway pier contains a mutilated figure of the Virgin, who is treading on a combating lion and dragon. The pier base has angle shafts of Purbeck marble with moulded bases and foliated caps. The statue stands under a crocketed canopy, with pinnacle rising above the door heads and terminating in a clustered finial.

The doors are of oak and original, covered on the exterior with scrolled ironwork (Plate VII), forming eight connected scrolls, four in height, cut into leafage and flowers and terminating at the top in dragons and lizard-like monsters.

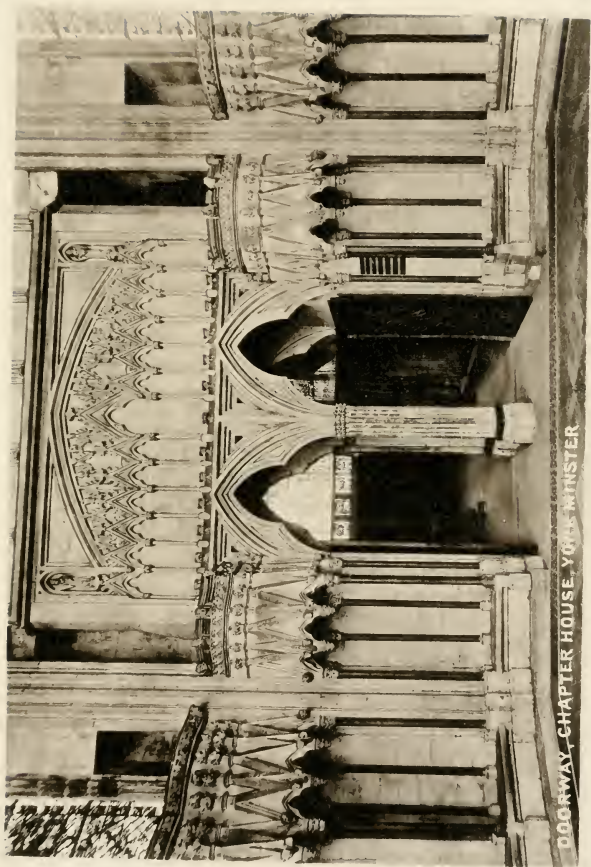
THE INTERIOR.

It is octagonal, similar to the one at Southwell, but nearly twice the size. Each bay, except the entrance, consists of six canopied stalls under a lofty five-light window.

Each stall contains a recessed half octagonal seat with detached shafts of Purbeck marble at the angles and completely detached ones divide the stalls. having moulded bases and capitals beautifully carved with foliage of ivy, maple, oak, thorn, vine, and other trees. One capital with oak foliage has pigs and squirrels feeding on acorns; in another, two men are gathering grapes.

There are 196 capitals attached to the stalls, the foliage has been gilded, the background vermilion, and mouldings gold, vermilion, and blue.

The overhanging half-octagonal canopy has two pendants in front carved with birds amongst foliage, from which and the shaft capitals rise trefoiled



DOORWAY CHAPTER HOUSE, YORK MINSTER

arches, these are gabled, and at their intersections are grotesque heads, whilst the angle between each stall has a grotesque figure. The gables have finials of foliage. A cornice of vine leaves and grapes runs round the canopies, which have groined ceilings with leafy bosses.

There are 88 pendants in which maple, thorn,
88 Sculptured ivy, oak, crowfoot, hop, strawberry, and vine
Pendants. are sculptured; a coiled dragon lurks under one pendant, and another with the vine has two reptiles creeping down to the grapes.

A few of the heads to the gables are wanting,
186 Sculptured there were originally 186; heads of a king, a noble,
Heads. and "not only the various ranks of human society have been studied and copied, but the artists have in idea ascended to heaven, and descended to the infernal regions for variety of design." (*Browne.*) One depicts a female demon tearing her face, another his satanic majesty with his tongue out, his goat's horns have been destroyed. The heads are about 4 inches high, and have been painted in natural colours, with the hair and ornaments gilded.

There are 228 finials, 207 of which have the
228 Sculptured foliage of the thorn, and 21 with oak, each
Finials. treated differently. The whole of the sculpture repays the closest inspection: "in the spirit of the heads and grotesques and the graceful arrangement of leafage, it is exceeded by no other sculpture of this period either in England or on the Continent." (*Murray's Handbook to the Cathedrals.*)

The whole of this sculpture was at one time a mass of gilding and colour, the traces of which were removed in 1844.

Entrance. Above the entrance (Plate VII) is a wall arcade, having six brackets on either side of the larger central one. They are said to have held the figures of the

Saviour and the Apostles. The arcade consists of shafts with bases and caps supporting trefoiled arches with crocketted and finialed gables, enclosed within an arch, two angels are at the sides of the spandrils. The whole is brought to a level at the cill of the blank window, which contained ten painted full length figures including an archbishop between a king and a queen. In the tracery were five shields.

Windows.
Geometrical
Tracery.

The lofty windows consist of five trefoiled lights, the two outer ones are grouped under an arch enclosing a cinquefoil, with the central light rising to three circles with nine foils, the whole enclosed under one arch.

A wall passage runs on the top of the stalls beneath the windows.

Vaulting
Shafts.

Clustered vaulting shafts with foliated capitals rise in the angles to the vault. The ribs pass to a central boss on which is the Divine Lamb.

Vault.

The old ceiling was richly adorned with 32 figures (12 feet long) of kings, bishops, and saints; and the 16 panels adjoining the window had ornament within borders, whilst the 16 smaller panels around the central boss had ornament, every other having three birds in addition.* In 1798, owing to its dilapidated condition, this vault with its oak panelling gave place to one of lath and plaster. In 1845 the present wood vault was erected. The roof has a centre post 17 inches by 17 inches, and tie beams 15 inches by 15 inches.

THE STAINED GLASS.

General.

Each window has five lights, containing 20 subjects, and with one exception, the glass is *original* of *Early Decorated* character, executed before 1307.

* "York Cathedral," by Joseph Halpenny, 1795, with 105 plates,

*White
Diapered
Floral
Ground.*

Each light is filled with a white diapered ground, the pattern consists of a tree trunk in the centre, from each side branches rise in graceful curves and twinings, having sprigs with leaves and fruit.

*Geometrical
Outlines in
Lead and
Colour.*

On the diaper are geometrical figures, the outlines formed by lead bands, ornamented in a rich brown, these in their turn have larger geometrical outlined forms and small circular panels principally

in pot metal, red or blue.

*Subject
Panels.*

Each light has eight vertical panels, alternately grisaille as above, and subject, thus there are four subject panels in each light, taken from the

Bible, or the lives of saints, having ruby or dark blue pot metal grounds. The panels are of varied geometrical forms, principally outlined in brown and ruby.

*Diapers.
Maple, etc.*

The thirty-five lights are diapered with natural foliage, maple, thorn, ivy, strawberry, oak, and hop.

From the head of a monster half-animal (white), half-fish (red), "symbolizing land and water" (*Browne*), issues the tree stump from which springs the foliage.

*Windows,
I.—N.W.*

The glass in the tracery is dated 1762, the shields in pairs are incorrectly tinctured, amongst them are the arms of the See—Greystock (old); Balliol—

Latimer; Clare—Old Percy. Previously these were England—Castile and Leon; England—Clifford; Cornwall—Vere; in cinquefoils Fitzalan (Bedale)—Greystock (old).

II.—N.

The shields in the tracery are England—Clare;

Clifford—Clare; England—Dreux; and in cinquefoils Warrenne—Meynell* (Sir Nicholas, died 1300).

Five additional subjects have been inserted in the base.

* "Heraldry of the Chapter House," by R. Davies, F.S.A., in *Herald and Genealogist*, part 29.

III.—*N.E.* In the tracery are shields, England between two fleurs de lys—Edmond Crouchback; England—Warrenne; England—Roos; and in cinquefoils Clare—Neville. The first and fifth lights have small circular panels with a blue faced lion said to be the badge of Leon and England; in the borders of the second and fourth lights are fleurs de lys.

IV.—*E.* The shields in the tracery are England—Roger Bigod, Earl Marshall (died 1307), married Maud, co-heiress of Wm. Marshall, Earl of Pembroke; England—Beauchamp, Earl of Warwick; Edmond Crouchback—Fitz Alan of Arundel or Bulmer; the centre border has alternately fleurs de lys and castles, whilst the borders to the second and fourth lights have golden eagles perched on a leaf. The first and fifth lights have borders of ivy. The window illustrates the life of Christ and is by Messrs. Barnett of York.

V.—*S.E.* In the tracery are the shields of England—Edmond Crouchback; England—Montfort (slain at Stirling 1313); England—John of Eltham; in one of the cinquefoils Roos, in quatrefoil or fretty gu. The first and fifth lights have small panels with blue faced lion; the centre border has castle and pot; the second and fourth, the golden eagle.

VI.—*S.* The shields England—Lacy (Earl of Lincoln, died 1311); England—Balliol (John, King of Scotland, died 1306); England—Greystock (old); in cinquefoils Percy (Arnold, Lord of Kildale, died 1312)—Vescy. Three additional subjects have been inserted in the base. The borders are from left hand (1 and 5) ivy; (2 and 4) maple; (3) fleurs de lys.

VII.—*S.W.* The shields are Old France—Tateshall (Sir Robert, died 1297); Old France—Fitz Alan of Bedale; Old France—Old Percy (Sir Robert of Bolton Percy); in cinquefoil or fretty gu.

RESTORATION.

In 1843, Dr. Beckwith bequeathed £3,000 towards the restoration of the interior. In 1845, the vault was decorated to a new design by Mr. Willement and the floor was laid with Minton's tiles.

Dimensions. The chapter house from glass to glass of opposite windows is about 62 feet. Height from floor to centre boss, 64 feet 6 inches. The windows are about 17 feet 6 inches wide by 46 feet high.

"*Ut : Rosa
flos : flo
rum : sic
est : Do
mus : is
ta : do
morum*"

On the north side of the entrance (Plate VII) there is painted an ancient verse in mediæval characters, signifying "as the rose is the chief of flowers, so is this the house of houses."

THE VESTIBULE.

The vestibule has a wall arcade with windows above.

The Arcade. Each compartment consists of shafts with bases and capitals on a continuous stone bench; the shafts support two trefoiled arches having encircled cinquefoil with a boss, united under a pointed arch with spandrels finished level at cill.

The 22 bosses have foliage of oak, maple, ivy, etc.; some with human heads and others dragons encircled by leafage.

The capitals to the shafts have leafage, in which birds and mystical animals are perched, including cockatrices, sphinxes, and birds with human heads. The capital near the chapter house door represents the Crucifixion of St. Peter, head down. A capital near north transept has human heads, one of which is crowned.

*Vaulting
Shaft.* The vaulting shaft consists of a moulded pier from bench to a plain vault with bosses at the intersections.

*North
Doorway.*

On the north side a doorway formerly led to the Archbishop's palace, it is now used by the Venerable the Dean.

*The
Entrance.*

Adjoining the door is part of the *Early English* buttress of the north transept. Above the entrance and on the walls in one colour (red), are shields of England, Provence; Warrenne, Percy, Mowbray, Fitz Walter, Harecourt; Skirlaw; fretty; chevron between three crosses; and the rose.

*Old Chapter
House Ceiling.*

Some panels of the old ceiling of the chapter house are here. On one is represented the Jewish church, blindfolded, the crown falling, and the reed broken on which she leans.

*Watching
Chamber.*

Above the vestibule is an apartment, with fireplace, probably the residence of former keepers of the Minster, in it are the mouldings used by the mason and joiner in the restorations, and it would prove a happy hunting ground for the architectural student in pursuit of profiles of full sized mouldings.

STAINED GLASS.

The windows are *Early Decorated* and consist of two rows of figures under canopies. Some *Early English* glass has been inserted in the tracery of the second window from the door.

*Windows,
I.—West,
2 Lights.*

In the first light are crowned figures, with sceptres surmounted by fleurs de lys; badge of three ostrich feathers; shield of Fitz Alan of Bedale. In the second light is a queen with blue bird; badge of three ostrich feathers; a prince with blue falcon and shield Latimer.

*II.—West,
4 Lights.*

This window contains representations of eight royal personages, four with falcons, in the lower tier is a queen with squirrel. The borders have fleurs de lys. The small shield bears the arms of Luterell.

In tracery is the shield of Clare. This window contains ten figures principally royal personages, the border to the centre one has fleurs de lys and golden eagles, the others fleurs de lys and castles. The shields are (1) Roos; (2) Clare; (3) England; (4) Warrenne; (5) Percy.

III.—*West, 5 Lights.* In the tracery is the shield of England, below are ten subjects, including a crucifixion. In base are five small panels with heads, an archbishop; king; Christ; crowned head; archbishop (mutilated). The borders to the second and fourth lights have castle, jar, and fleurs de lys.

V.—*N.E.* This window contains 10 subjects, and shield of Brian.

VI.—*S.E.* In the four lights are eight figures under canopies, the upper are archbishops.

VII.—*N.E.* This window of three lights contains six figures under canopies.

VIII.—*S.* The window is filled with six subjects, under each of the three lights is a small circular panel with ostrich. Below are the shields of Neville, Fauconberg, and Warrenne.

THE CHOIR AND LADY CHAPEL.

Architectural Style—Perpendicular.

Dates—The Lady Chapel (4 Eastern Bays) - - 1361-1400.
 „ Choir - - - - - 1407-1420.

“A mighty Credo, carved in stone!

* * * * *

Credo sublime! stand fast for aye

And show to all the heav'nly way.

R. C. MILNER, *Fork, 1892.*

In 1351 John de Wycliffe, the “morning star” of the Reformation, was ordained priest in the old choir.

Archbishop Thoresby on the 30th July, 1361, laid the foundation stone of the lady chapel. During his episcopacy

William of Wykeham (Bishop of Winchester 1367-1404) was a prebendary of York, and Walter Skirlaw (Bishop of Durham, 1388-1405) was Thoresby's private chaplain, and the new work may have encouraged them in the works they undertook in their own cathedrals.

The west end of the choir (Plate VIII) to an extent of 70 feet is occupied by 64 stalls, 26 on each side, and six returned on either side of the entrance at the west end. On the south side the stalls are terminated by the *Cathedra*, or throne for the archbishop, whilst opposite is the pulpit.

Previous to 1726, the high altar stood a bay westward from the glazed screen (Plate IX) between the small choir transepts. At the back of the high altar was a large painted and gilded reredos, having a door at each side which opened to the sacristy; above the reredos was a large rood with a music gallery in front. To the north of the high altar was an altar to St. Stephen, and on the south one to St. Mary.

In the sacristy was the portable shrine containing the bones of St. William of York. The head of the saint was kept by itself in a reliquary of silver gilt covered with jewels. On the north side was a watching gallery, having a small oriel window commanding a view of the north aisle, opposite to which was a loop in the wall looking into the sacristy, from this gallery hung offerings of rings, girdles, slippers, and models of limbs testifying the miraculous cures effected on the donors after visiting the shrine of St. William.

The mediæval services were celebrated with much pomp and ceremony. There were the usual seven services daily, for the recitation of the offices for the different hours by the canons and their vicars. The stately processions of the clergy robed in costly embroidered copes



CHOIR, 1881

and vestments of various colours, preceded by banners, tapers, cross and censor bearers, amidst the perfume of incense wafted in clouds by the swinging to and fro of the censors as they wended their way to the high altar with its costly images, reliquaries, fittings and hangings of tapestry, for the celebration of mass.

The services were celebrated amidst a profusion of lighted wax candles with the daylight streaming through the stained glass windows in tinted rays. In addition to which there were the daily services to above fifty altars and chantries.

Henry IV. On the 10th of August, 1403, Henry IV. attended mass which was celebrated by Archbishop Scrope, afterwards beheaded as a traitor by order of the king.

Richard III. Richard III, the queen, and Edward Prince of Wales with the court attended mass on the 8th of September, 1483. The high altar was adorned with twelve silver and gilt apostles, and many relics belonging to the king.

In 1405 Richard was slain at Bosworth, and six altars were set up in the Minster, called the altars of the Chaplains of our Lord the King.

Installation of Archbishops. The archbishops at their installation into the Chair of York, formerly made their progress barefooted from St. James's Chapel (without Micklegate Bar), to the Minster. The prelate with canopy held over his head, was preceded by torch, censor, banner and cross bearers. The clergy and the religious bodies led the way, followed by mitred bishops and abbots, the nobility and the civic authorities. When the archbishop entered the great west door he was received by the cathedral dignitaries, and sprinkled with holy water by the dean and the precentor; he kissed the Holy Gospel and was incensed. The archbishop then walked between two lines of officials, behind a procession of the

superior clergy to the end of the nave where he knelt at the faldstool and took the oath on the Gospels. The Lord Dean began "Te Deum Laudamus," which was taken up by the singers who led the way into the choir, the Lord Archbishop proceeded to the high altar and knelt at the faldstool there. After prayers, the archbishop retired to the vestry where his feet were washed, and shoes put on, the sacred vestments assumed, and being invested with the pallium and mitre, and the pastoral staff placed in his hand he proceeded to the high altar where he was installed

*Chair of
York.*

in the Chair of York; the ceremony was a gorgeous one. At the enthronization of Archbishop Kempe there were present, clad in silken copes and mitred, the Bishops of London and Durham, the Abbots of St. Mary's (York), Fountains, Jerveaulx, Selby, Rufford (Nottinghamshire), Byland, Rievaulx, and several other abbots and priors. Lord Edward, Duke of York, the Lords Scrope, Lovell, Cromwell, barons, knights, clerks and lay persons of both sexes in great multitude.

*Civic
Greetings.*

After the ceremony, greetings were exchanged with the Lord Mayor and Corporation, who made costly presents of gold and silver cups, and sometimes a butt of sack to the archbishop.

Feast.

A great feast followed the installation, that of Archbishop Neville, which was held at the Palace of Cawood, surpassing all others.

Boy Bishop.

The Minster had its boy bishops also; on St. Nicholas' Day (December 6th) the boys of the choir selected from amongst themselves a bishop. From St. Nicholas Day to that of Holy Innocents (December 28th) he bore the name of bishop, while the other choristers acted as canons. On Holy Innocents Day the boy bishop attended the Minster in state, habited in a cope of tissue, and wearing



CHOIR, LOOKING EAST, YORK MINSTER.

a miniature mitre, and the nine boys in his train wore miniature copes. Salisbury Cathedral has a monument to a boy bishop. At the accession of Queen Elizabeth this ceremony was finally abolished.

On high festivals the dean had a large retinue to escort him to the Minster. It is recorded that Dean Higden on Christmas Day had fifty gentlemen before him in tawny coats garded with black velvet, and thirty yeomen behind in similar coats garded with saffron.

Candlemas. Candlemas Day (known also as the Festival of the Purification of the Virgin Mary) was one of the great festivals held in the Minster. The dean crossed the wax candles, sprinkled them with holy water, and fumed them with incense, and then distributed one to each person, who received the candle kneeling, and kissed it. During the distribution, the choir sung "A light to lighten the Gentiles." At mass all the candles were lighted and there was also a grand procession.

Maunday. On Maunday Thursday the dean and clergy washed the feet of the poor and distributed alms.

Charles I. In 1639 King Charles I. kept the festival here when the Bishop of Ely washed the right feet of thirty-nine poor aged men in warm water, and dried them with a linen cloth, afterwards in the south aisle the Bishop of Winchester re-washed them in white wine, wiped and kissed them. On the following day (Good Friday) Charles I. touched no less than two hundred people in the Minster for the king's evil.

Fire. On the night of Sunday, February 1st, 1829, the choir was set on fire by the insane Jonathan Martin. He went to the four o'clock service on the Sunday. "I wur vexed at hearing them sing—the prayer of the heart comes from the heart—there arn't no call for prayer

books. The organ made such a buzzing noise, I thought thou shalt buz no more—I'll have thee down to night after service."

"Full of his dark intent, the maniac crept
Behind the tomb where Greenfield's ashes are,
And while the guardian powers of Ebor slept,
He rose, like some foul serpent from his lair,
For his abhorrent purpose to prepare!
'Twas midnight hour! and almost might he hear
His own heart beat amid the silence there!

* * * * *
The pile is ready—ready is the brand!

* * * * *
But see the fire ascends! the deed is done!
The reddening flames amid the darkness play

* * * * *
Now reckless madman! go thy secret way!

He heard the Minster clock strike three, and then escaped from the cathedral, doubtless, after proceeding a few miles on the north road, he would halt on some rising ground, and turn round to see how matters proceeded. Like Abraham he "looked towards the City of the Plain, and beheld, and lo, the smoke went up as the smoke of a furnace."

"Fire! fire! within our holy house!" bursts forth from all around,
In vain they ply the liquid stream, with prompt and ready skill
Wild remorseless flames increase—brighter and brighter still.
Above the stately battlements of sculptured art the gem,
They triumph now in spiral wreaths—a circling diadem;
But wilder, direr, deadlier far, within the fated choir,
The desolating scourge presides, with unabated ire.

* * * * *
The pillars from the scorching heat shrink as imbued with life
Whilst fire and water mingling join in one convulsive strife.
The consecrated plate dissolves, a mass of liquid ore;
The molten lead, like rain pours down upon the marble floor.
The organ, first in all the land, for strength, and power and tone
Encompass'd with a sheet of flame, breathes forth a dying groan.

* * * * *
At length the burning roof gives way with one tremendous crash
Whilst on the smould'ring ruins heaped, the angry waters dash;
No canopy but the blue heaven, which undisturb'd looked down,
Upon the havoc wrought below, our glory overthrown.

MARY A. DAWSON, 1829.

After the fire was subdued, several parties entered the nave to view the spectacle, some ladies were amongst them, one of whom was heard to exclaim, on viewing the awfully splendid yet horrid scene—"What a subject for Martin!" Alluding to

the celebrated historical painter,—whose genius revels in the sublime, and delights in depicting the extraordinary and terrific effects produced by the convulsions of nature, or the moving accidents of fire and water. Little did she think that Martin's brother had occasioned the terrible conflagration.

One of the evening lessons appointed to be read on the Sunday after the calamity, from Isaiah lxiv. was wonderfully applicable; one verse may be quoted:—"Our holy and our beautiful House, where our Fathers praised Thee, is burned with fire; and all our pleasant things are laid waste."

Addresses of condolence were presented to the Dean and Chapter by the Lord Mayor and Corporation; the Vicars Choral; and by a public meeting of the citizens on the occasion of the disaster.

Restoration. Mr. Robert Smirke was engaged as architect for the restoration. His report stated—"Nothing remains of the highly enriched ancient woodwork with which the choir was fitted up, and the whole of the vaulted ceiling and the roof over it have been entirely consumed. The cost of the restoration was £65,000. The choir, after being closed above three years, was re-opened on the 6th of May, 1832, when Dean Cockburn was the preacher. During the restoration divine service was celebrated daily in the adjacent church of St. Michael-le-Belfry.

Jonathan Martin. The incendiary, Jonathan Martin, was arrested, brought to York, examined, and committed to York Assizes. The plea of insanity was urged in defence by his counsel, one of whom was Mr. Brougham, afterwards the celebrated Lord Chancellor. A verdict of not guilty, on the ground of insanity, was returned. Martin was confined in St. Luke's Hospital for Lunatics, London, where he died in 1838.

THE DESIGN.

The general design of the choir follows that of the nave, the chief differences being the wall arcading, the window tracery, and the base with transom to the clerestory windows.

Aisles. The wall arcade (Plate XI) is poor compared to that of the nave, above on either side of the windows are three tiers of broad canopied niches; *Stone Vaults.* vaulting shafts (centre, Purbeck) rise from a stone bench to caps of leafage under the arcade string, and to foliated capitals above, from which the ribs of the stone vault spring to the bosses at their intersection. Some of the bosses in the north aisle have foliage of thorn, etc., others have winged dragons, a lion with two tails, an eagle and winged monster with buckler and twisted staff. In the south aisle some have leafage of thorn and maple in which are human and animal heads, two have a lion rampant, and another a dragon and lion in combat.

Choir. The choir (Plates VIII and IX) has a wood vault with 229 foliated bosses. The stalls are copies of those destroyed in the fire of 1829, except that in the old work the panelled tracery at the back was pierced. The old seats had misereres, each with a carved subject of the usual grotesque character. Behind the stalls in the aisles are closets for vestments with galleries over.

Altar Screen. The beautiful stone altar screen (Plate X) about 49 feet long by 28 feet high is a reproduction of the one destroyed.

Reredos. The reredos ((Plate X) designed by *Street* is a tryptich. The panel is by *Tinworth*, in terra cotta, the ground painted blue, and figures ivory, relieved by gilt. The oak is coloured a dull red, and richly gilded.

Brass Eagle. The eagle has a Latin inscription signifying
1686. "Thomas Cressett, S.T.P., gave this brazen eagle



REREDOS, YORK MINSTER.

for the use and ornament of the Cathedral Church at York, sacred to St. Peter, 1686."

The Organ. The organ (Plate VIII) was built in 1832, by

Elliott & Hill, from the design of Dr. Camidge, the organist, and was then considered the largest in the world. It contained 8,000 pipes and cost about £5,000. In 1859 it was reconstructed by *Hill & Son* under the direction of the organist, Dr. Monk. It contains four manuals.

Great Organ	...	24 stops.	Pedal Organ	...	19 stops.
Choir	„	9 „	Couplers	...	7 „
Swell	„	14 „	Composition Pedals	8	„
Solo	„	3 „	Tremulants	...	2 „

Making a total of 86.

Pneumatic action is applied to great, swell, and pedal, the latter contains 2 (formerly 3) stops of 32 feet pipes. The tubas are placed horizontally at the back.

The case is oak, designed by *MacKenzie* under Sir R. Smirke.

In 1734, Salisbury, the organist, was succeeded by Dr. Nares who in 1756 became organist and composer to the Chapel Royal, where the present organist is Dr. W. Creser, formerly a choir boy in York Minster. John Camidge, also a choir boy, succeeded Dr. Nares at the Minster, and was followed in 1803 by his son, Matthew Camidge; he, in 1844, was succeeded by his eldest son, Dr. John Camidge, who died in 1859, when Dr. Edwin George Monk became organist; on his resignation in 1883, the present organist Dr. John Naylor was appointed. Sir Joseph Barnby, principal of the Guildhall School of Music, is a native of York, and was formerly a chorister in the Minster. One Sunday afternoon, whilst on a visit to York, Mr. Sims Reeves sang the solos of the anthem.

The Aisle
to the Scrope
Chapel. The piers in the choir north aisle have capitals of oak, maple, thorn, etc. - Four have figures amongst the foliage, considered by Mr. Browne

to be allusions to the events which culminated in the execution of Archbishop Scrope, and interpreted by him as follows:—

*Dragon with expanded wings**—Earl of Northumberland.

Wolf (or dragon), curled—Earl of Worcester.

Naked man on the back of a lion, tearing its jaws open—Hotspur.

Pig with its feet chained, and a monkey torturing it—Henry IV. oppressing the kingdom.

Ruffian, sitting—Henry IV. is said to have caused the death of Richard II.

Mermaid, with mirror and fish—Henry IV. is charged with keeping the rightful heirs from their dominions.

Lion passant guardant—England, the nation looking on.

Man with cudgel—Attitude of Henry IV. on reading the accusations.

Between foliage of the vine and fruit: man with spear, within circular fence or fort, which is attacked by two foxes—Henry IV. (badge, foxes' tails) defends himself against the insurgents in the battle near Shrewsbury. The king was victorious, Hotspur Lord Percy was slain and the Earl of Worcester taken prisoner. The Earl of Northumberland was summoned before the king at York and declared his son acted in disobedience to his orders, and, on swearing fealty to Henry IV. and the Prince of Wales, he received pardon.

A naked man making his way through foliage—Flight of Edmund Mortimer from prison (1405), "the lawful heir presumptive."

A man concealed amid foliage—Concealment of Mortimer.

An Archbishop surplined in the attitude of exhorting—At length the embers of dissatisfaction broke into flames, and Mowbray, Earl Marshal; Lords Bardolf, Hastings,

* Plates 146, 147, 148, and 149 in Browne's "York Minster."

Falconbridge, and Archbishop Scrope* rebelled against the king. The archbishop, who enjoyed the love of the citizens, ~~was~~ ^{set up} ten articles of accusation against Henry IV., charging ~~him with~~ perjury, usurpation, the murder of his sovereign, and other crimes, and had them fixed on the doors of the churches in York and district. He also preached a sermon to the same effect in the Minster.

*Boy stealing grapes, caught and receiving chastisement—*Usurpation of Henry, and what it was thought he deserved.

*Man within a circular domed stone building, looking out of a semicircular opening—*The lawful heir Mortimer had been captured in the woods at Chiltham and re-imprisoned.

*A fox in pulpit, another in front with pastoral staff, addressing an ecclesiastic—*Earl of Westmoreland beguiling the archbishop.

*A man holds the foot of a swan, and another has horse shoe and hammer—*Absence of prudence on the part of the archbishop. The Earl Marshal, and the archbishop were arrested, taken to Pontefract before the King, who brought them by road to York, and for greater contempt placed them in the archbishop's own palace at Bishopthorpe, and had the archbishop brought before him, and commanded sentence of death to be passed.

*Matron correcting a man—probably the King's son—*Chief Justice Gascoigne, refused to pass sentence of death on the archbishop, as contrary to the law of England.

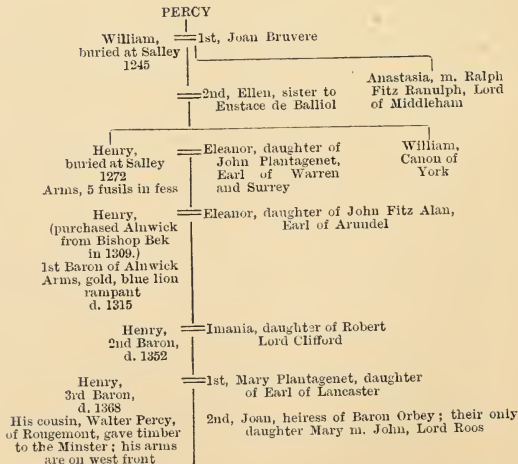
*A bear-keeper with staff, and a bear squeezing a man to death—*Sir William Foulthorpe was then commanded by Henry IV. to pass sentence of death on the archbishop as a traitor, which was done, and about noon he was brought from his palace, placed on a lean horse with

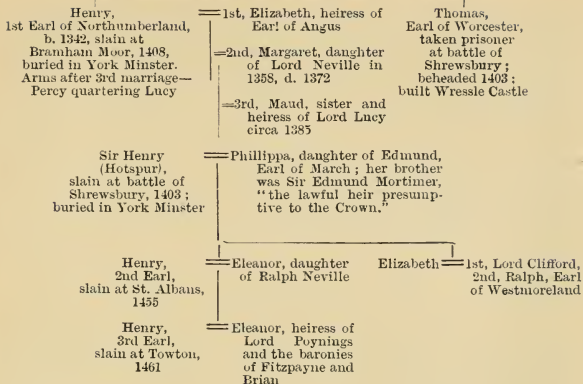
* Archbishop Scrope is one of the principal characters in Shakespeare's Henry IV.

his head towards the tail, and led along the road to York to a mound (near Scarcroft Road), and there ~~buried~~. The day after, four of the vicars ~~usual~~, in silence, and not without fear and ~~trembling~~, conveyed the body of the venerable prelate, and placed it at the eastern end of the new work of the said church (the four eastern bays).

On the north capital to the entrance of the aisle is represented a king with sword erect, and an attendant; a goat bestridden by a man with net; a spaniel and greyhound after a hare—Henry IV. entangling the archbishop in a net of flattery and deceitful promises.

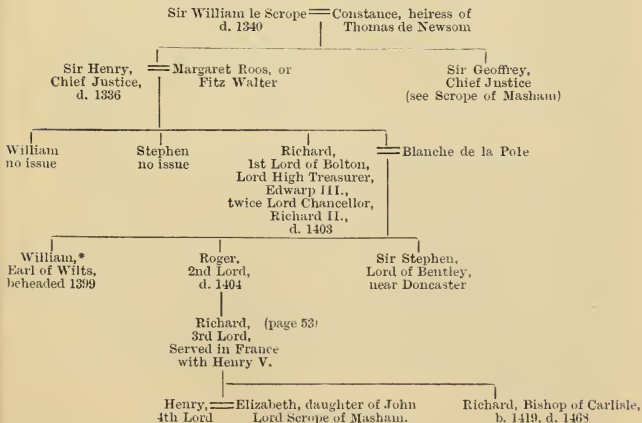
The following table may help to explain the connection of the House of Percy with the rebellion against Henry IV. To the Minster the Percys were great benefactors; their shields and those to whom they were allied occur throughout the edifice.





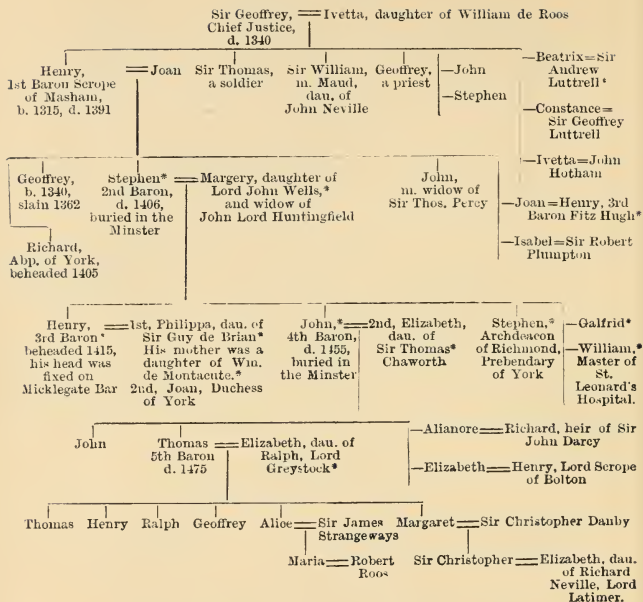
A table of the family of Scrope will be found useful in explaining their connection with the Minster.

SCROPE OF BOLTON.



* Shield in the Minster.

SCROPE OF MASHAM.



The Scrope Chapel of St. Stephen.

The execution of the archbishop raised much indignation throughout Yorkshire, and the people came in large numbers to his tomb, regarding him as a saint; offerings were made there, and miracles are said to have occurred before it. The king issued an order forbidding these offerings, and ordered the wooden screen enclosing it to be taken down and the tomb to be piled with wood and stone to prevent access to it. Offerings, however, still continued.

Many members of the Scrope family having been buried

* Shield in the Minster.



THE LADY CHAPEL YORK MINSTER.

in the chapel of St. Stephen, in 1449 Sir Thomas le Scrope, Lord of Masham, founded a chantry therein for himself, Elizabeth his mother, Elizabeth his wife, William his uncle; also his late father, John, his elder brother, John; Stephen, late Lord le Scrope, and Margery his wife, Richard, late archbishop, Henry, late Lord le Scrope, Stephen, formerly archdeacon, his uncles; Phillippa, late wife of the aforesaid Henry, the late Lord le Scrope, his other ancestors, etc.

In the east wall is a broken piscina with shell ornament at back.

Lady Chapel. The lady chapel (the four eastern bays, Plate XI), differs from the choir principally by having its clerestory passage outside, also against each pier a bracket with canopy, and other minor differences.

The east window (Plate IX) is the largest window retaining its original glazing, and is about 78 feet high by 33 feet wide (that at Gloucester is 72 feet by 33 feet, but the lower part is unglazed). The jambs have brackets and canopies in each stage, once filled with figures, the arch soffit has at intervals heads of saints under canopies, whilst the outer mould is filled with figures of angels under 16 canopied niches.

Reredos. The reredos of three canopied niches was adorned with the emblems of the passion, the arches and pediments have foliage of the vine, oak, etc., under it stood the altar of Our Lady. This was a chantry chapel founded by the Percy family and additionally endowed by Archbishop Thoresby. An aumbrey in the wall contains an effigy of the Virgin and child.

Archbishop Bowet's Chantry. At the east end of the south aisle was the chantry chapel founded in May, 1415, by Archbishop Bowet at the altar of All Saints. Dying in 1423 he was buried in the tomb he had prepared. Over it is a lofty canopy filling the pier arch adjoining his chapel (Plate XI);

it is large enough to have been a chantry chapel, similar to those at Winchester.

THE HERALDIC SHIELDS.

The shields hang from the necks of figures in the spandrels of the pier arches.

LADY CHAPEL.

On the north side from east they bear the arms* of the following:—

St. Peter.

Savage—William Savage in 1369 was Mayor of York, and died in office. Robert Savage was Bailiff 1376, Mayor 1385, M.P. 1386, Lord Mayor 1392—1393; he died in 1398 and was buried in All Saints, North Street, where his father, William Savage, was interred.

Henry, Duke of Lancaster—died 1360; his daughter Blanche married John of Gaunt (died 1399).

Edmund of Woodstock, Earl of Kent—(born 1301, beheaded 1329). He left two sons, Edward and John, successively Earls of Kent, and a daughter, Joan, who married Edward the Black Prince (died 1376).

Bohun—Humphrey, 2nd Earl of Northampton, married Joan, daughter of the Earl of Arundel. He died 1372. His daughter Mary married Henry of Lancaster (King Henry IV.)

Clifford—Roger, Lord of Westmoreland, died 1330, married Maud, daughter of Thomas Beauchamp, 3rd Earl of Warwick. John de Clifford was Treasurer in 1374 and again in 1380. Richard de Clifford was Dean of York (1397—1401).

Latimer—William, 4th baron (1330—1380), married Elizabeth, daughter of Richard Fitz Alan, Earl of Arundel; their daughter Elizabeth, sole heiress (died 1384), married John, 3rd Baron Nevill of Raby; their son John, Baron Latimer (died 1430), married Maud, daughter of Thomas, Baron Clifford.

* The bearings of the Shields are given in the Index at the end.

Greystock—William, 5th baron (died 1417), married Catherine, daughter of Roger, Lord Clifford; their daughter Maud married Eude, heir of John, 4th Lord Wells.

Roos—Sir Thomas (died 1384), married Beatrix, daughter of 1st Earl of Stafford; their son John (died 1393) married Mary, daughter of Henry Percy, 3rd Baron of Alnwick.

Neville—John, 3rd baron (died 1388), married Maud, daughter of Henry, Lord Percy.

City of York.

Montacute—William, Earl of Salisbury; his daughter Elizabeth married Sir Guy de Brian (died 1390); their granddaughter Philippa married Henry, 3rd Baron Scrope of Masham.

Beauchamp—Thomas, 3rd Earl of Warwick (died 1369), his second son, 4th earl, died 1401, his daughter married Roger Clifford.

Percy—Henry, 1st Earl of Northumberland (slain 1408), married Margaret Neville; their son Hotspur was slain at Shrewsbury, 1403, and buried in the Minster.

Edward, the Black Prince—(died 1376), married Joan, "Fair Maid of Kent," daughter of Edmund of Woodstock.

Edward III.—(died 1387), was married in the Minster.

CHOIR.

On north side from east—

Emblems of the Passion; St. Wilfrid (Bishop of York); St. Peter; St. Paul; St. William (Archbishop of York).

Scrope—Sir Henry, 3rd baron, beheaded 1415.

Fitz-Hugh—Henry, 3rd baron (died 1386), married Joan, daughter of Henry, 1st Baron Scrope of Masham; their eldest son John was slain at Otterbourne.

Neville—Sir William, second son of Ralph, 2nd baron, his brother Alexander was Archbishop of York (1374-1388).

Neville—Ralph, 4th baron, created Earl of Westmoreland; his brother Thomas married Joan, heiress of Lord Furnival,

and was summoned as Baron Furnival; his sister Maud married Sir William Scrope.

Vavasour—Sir Henry, succeeded his brother William 1387. His son William (died 1452) married Elizabeth, daughter of Sir John Langton.

On south side from west—

De Burgh—William, Earl of Ulster, his daughter Elizabeth married Duke of Clarence (died 1362), their only child Philippa married Edmund Mortimer, Earl of March.

St. Edward the Confessor.

St. Edwin (King).

Mortimer—Edmund, Earl of March (died 1398) married Eleanor, daughter of Thomas, Earl of Kent; their son Edmund, Earl of March, died in the Castle of Trim, Ireland, where he was confined by Henry IV.; their daughter Anne married Richard, Earl of Cambridge, and was mother of Richard, Duke of York, whose son was Edward IV.

Savage (with horn)—Godfrey Savage was Sheriff of York in 1414.

Mowbray—Thomas, 7th baron (born 1386), beheaded 1405.

Northumberland—Henry, 1st earl, slain 1408.

Scrope—William, Earl of Wilts, brother to Archbishop Scrope, beheaded 1399.

Skirlaw—Bishop of Durham.

Scrope—Archbishop of York, beheaded 1405.

North choir transept, east—

Fitz Hugh—Henry, 4th baron; his mother was a daughter of Henry, 1st Baron Scrope, of Masham.

Scrope of Masham—Henry, 1st baron.

North choir transept, west—

Neville—Probably Sir Robert, brother of Alexander, Archbishop of York. Of the sisters, Euphemia married (1) Reginald de Lucy, (2) Lord Clifford; Catherine married Lord Dacre; Margaret married (1) the 4th Baron Roos; (2) Henry Percy,

Earl of Northumberland; Isabel married Hugh Fitz-Hugh; and Eleanor married Geoffrey le Scrope.

Scrope—Geoffrey.

North choir transept, south—

Clifford—Thomas, Baron Clifford, whose daughter Maud married John, Baron Latimer (died 1430).

Latimer—John, Baron Latimer, married Maud Clifford.

South choir transept, east—

Mowbray—Thomas, 7th baron, beheaded 1405.

Percy—Sir Henry (Hotspur), slain 1403.

South choir transept, west—

Vavasour—Sir Henry.

Blank.

South choir transept, north—

Beauchamp?

Dacre—William, died 1403, his son Thomas, died 1458, married Philippa, daughter of Ralph Nevil, Earl of Westmoreland.

THE STAINED GLASS.

"Green, purple, yellow, crimson, blue,
Each gorgeous tint of rainbow hue,
With cunning skill the artist paints
Portraits of Ebor's famous saints.
Archbishops, kings, and warriors bold,
In mitres, crowns, and helmets old,
Whose effigies, a goodly train,
Adorn each storied window pane."

MARK GIBSON, *York, 1866.*

CLERESTORY.

NORTH SIDE FROM WEST.

I. Figures: (1) king; (2) pope; (3) King Edwin;
Window. (4) Bishop Paulinus.

Amongst shields at base are: (1) quarterly, England and France; (2) Archbishop Bowet; (4) Walworth (Thomas Walworth was a canon of York 1406, and brother to the famous Lord Mayor of London).

II. In the tracery are small figures. Below the large
Window. figures are: (1) archbishop; (2) King Oswald; (3) Pope Honourius; (4) King Oswin; (5) Bishop Aidan.

Amongst the shields are Archbishop Bowet and Roos (Sir Thomas) impaling Stafford (Beatrix, daughter of 1st Earl Stafford).

III. In the tracery are figures, and angel with shield,
Scrope Scrope impaling Wells; adjoining is the shield of
Window. Archbishop Scrope.

The figures are: (1) St. Augustine; (2) King Oswin; (3) Pope St. Agatho; (4) King Alfred; (5) archbishop.

Shields of the five sons of Stephen 2nd Lord Scrope of Masham: (1) Henry; (2) John; (3) Stephen; (4) William; (5) Galfrid.

IV. The figures are: (1) bishop; (2) pope; (3) arch-
Bowet bishop; (4) king; (5) bishop.
Window.

The shields are: (1) Archbishop Bowet; (2) The See of York impaling Bowet; (3) Archbishop Bowet; (4) Bowet impaling another.

Transept. Transept west—no painted glass.

Transept east—two shields in tracery. Below, the window is plain glass.

Figures: (1) bishop; (2) king; (3) pope; (4) king;
 V. (5) bishop.

VI. This *Early Perpendicular* glass has five large figures.

VII. This window is filled with modern glazing of the kaleidoscope patterns.

VIII. This window has plain glass.

SOUTH SIDE FROM WEST.

I. There are figures in the tracery. The large figures
Window. are: (1) archbishop; (2) king; (3) pope; (4) king. The shields are: (1) St. William; (2) St. Paul; (3) The See of York; (4) St. Wilfrid.

II. The tracery has figures. Below, the large figures
Window. are: (1) archbishop; (2) king; (3) Pope St. Vigilius; (4) King Canute; (5) Bishop Sampson. The shields

are: (1) King Henry IV.; (2) St. Edwin; (4) Mortimer; (5) Mowbray.

III. Figures occur in the tracery. The large figures
Window. are: (1) archbishop; (2) king; (3) archbishop or pope; (4) King Harold; (5) archbishop. The shields are: (1) Skirlaw; (3) Cardinal Longley; (4) Harrington impaling Courtenay (Catherine, daughter of Sir Henry, died 1377).

IV. In tracery, mutilated figures; below, large figures
Window. of (1) archbishop; (2) king; (3) pope; (4) king; (5) archbishop. Amongst the shields are Wolvenden and Clifford.

TRANSEPTS.

In the centre light: St. William, archbishop,
West.
St. William. with name on label below. Shields: (1) Wolvenden; (2) The Chapter; (4) Gascoigne; (5) St. William.

In the centre light: Archbishop Scrope, name on
East.
Archbishop label; below, Archdeacon Scrope, name on label.
Scrope. Shields: (1) Scrope of Masham impaling quarterly (1 and 4) Chaworth; (2 and 3) Caltoft; (2) Archbishop Scrope; (4) ar bend sa 3 mullets or; (5) Scrope of Masham.

V. *Window.* This window contains five figures, the border to the centre one has golden crowns.

VI. and VII. The next two windows have each five figures under canopies, with five subject panels above, the 8th has plain glass.

AISLE WINDOWS.

NORTH AISLE FROM WEST.

I. This window, given by Archbishop Bowet (died 1423), contains three figures under canopies, and nine subject panels, the Annunciation, etc. In the lower part of the centre light is Archbishop Bowet before an altar, bearing his shield, and the borders contain his name.

II. A similar window to the above, presented by Treasurer Wolveden (died 1423), whose name is repeated in the borders.

III. This, of the same character as the two previous ones, was given by Thomas Parker, Canon of York, circa 1423. In the borders are the words "Thomas Parker," with his badge—a hound collared—between them.

IV. Mr. James Fowler, F.S.A., published a valuable work (151 pp.) on this window in 1875, in which *St. William's Window, c. 1423.* he states there are 30 panels in the tracery, and 105 compartments, measuring 2 feet 8½ inches, by 2 feet. In the window below there are 21 rows of subjects, five in a row. Commencing from the base, in the first and second rows, the sons and daughters of the 7th Baron Roos, in heraldic costume occupy five compartments; the east light of the second row is the 8th baron and his wife, the latter bearing on her mantle the arms of Roos impaling Despenser (who quartered the arms of Goushill). The third to the ninth rows contain scenes from the life of St. William, including his entry into York, enthronization, feast, celebrating mass, death, lying in state, and burial in the Minster. The tenth to the fifteenth rows represent miracles wrought after his death and before the translation of his remains. In the eleventh row a trial by battle is depicted. The sixteenth and seventeenth rows illustrate events connected with the translation of his remains from the nave to the choir, at which Edward I. and Queen Eleanor were present; they are represented in three panels. The eighteenth to twenty-first rows show miracles ensuing upon his translation; three subjects in the top row illustrate a woman undergoing the ordeal by fire. In the tracery are kings and bishops, and at the apex the coronation of the Virgin in heaven.

V. This and the next two (time of Henry IV.) are similar, and consist of three large figures under canopies, and three subject panels below, the borders contain monograms, probably of the donors. This window has R.S. (Richard Scrope) and the arms of Scrope in the borders. The field of centre light is studded with roses; at the base is shield of Percy.

VI. The centre figure in this window has a beard, and wears a crown. The field is studded with the letter E.

VII. In centre an archbishop with pallium, and crozier, in the border the letter H occurs. The west border consists of the letter R and crown, the east the letter I and crown.

VIII. This window contains six subject panels removed from St. Cuthbert's window in 1878, namely two 16th century panels; St. Catherine; invocation of St. William; a woman before a judge; and interior of a barber surgeon's shop.

IX. East end.—In the tracery are the arms quarterly of France and England, figures of St. Lawrence and St. Stephen; below, six angels playing musical instruments. In the upper part of the window is the crucifixion, and at the sides St. John and St. Mary; beneath in the centre is St. James, which appears to have belonged to another window; in either side light are two subject panels.

East Window,
1405. The window is 75 feet high and 32 feet in breadth. From the Harleian MSS. it appears the contract for the glazing was dated December 10th, 1405, and made between the Dean and Chapter and John Thornton, of Coventry. Thornton was to "portray the said window with his own hand, and the histories, images, and other things to be painted in it," and to finish it within three years. He was to provide glass, lead, and workmen

at the expense of the Chapter, and was to receive "for every week wherein he shall work in his art" 4s.: and each year £5, and after the work was completed £10 as a reward.

Tracery. The tracery is said to represent heaven, Christ (in apex) in glory surrounded by angels and figures

of patriarchs, prophets, apostles, kings, queens, confessors, martyrs, archbishops, pilgrims, and saints.

Subjects. The subjects above the gallery are from the Old Testament, beginning with the Creation and ending with the Death of Absalom.

The 81 subjects in the nine tiers below the gallery illustrate the Revelations of St. John.

The nine panels in the base are—(1) pope and archbishop; (2), (3), and (4), each three kings; under (4), shields Edward the Confessor; England; France and England; (5) archbishop at prayer; three shields under, two are the See of York; (6), (7), and (8), each three archbishops; amongst shields below are (a) See of York; (b) az, three roundels or (c) a impaling b; France and England; St. Edmund; arg 2 bars az charged with three roundels gu; (9), a king between two flamines.

Each compartment in the window is about a yard square. The figures are from 2 feet 2 inches, to 2 feet 4 inches in height.

South Aisle. This window has figures in tracery; below five
East End. subjects from the life of St. John; an apostle similar to St. James in the east window in north aisle. The border is heraldic—England and France.

SOUTH AISLE FROM EAST.

I. This window was presented to the Minster in
From 1804, by Lord Carlisle, and was brought from the
St. Nicholas, church of St. Nicholas, Rouen. The subject is
Rouen. the Salutation of Mary and Elizabeth, "taken from a painting by *Baroccio* (died 1612, aged 84). This

glass was originally painted for a four-light window" (*Winston*). Below are shields with the arms of the donor.

II. There are two subjects in the centre and figures at each side.

III. This contains the earliest *Perpendicular* glass in the Minster. There are three figures in the upper part, Edward III. occupying the centre; to the east may be a member of the Dacre family; to the west a figure with golden falcon in hand, and golden suns in the background. In the lower part are three panels, and in the centre of base a subject panel between two shields. The border to the centre light has crowns. The tracery is dated 1783.

IV. In tracery, with the exception of a figure in the upper portion, the glass is of the year 1714. There are 15 subjects in the window; the lower compartment is modern, with the arms of Archbishop Lamplugh in the centre.

V. This window is fully described by the Rev. J. T. Fowler, F.S.A. in vols. IV. and XI. of the *St. Cuthbert's Window*, *Yorkshire Archæological and Topographical Journal*, 1837.

During 1887-8 the whole of the glass was removed by Mr. Knowles, of Stonegate, who made 11 new panels to fill the blank compartments, and also filled the tracery with new panels.

Subjects. There are 17 rows of subjects, 5 in each. In the base are figures of (1) Archbishop Bowet; (2) Cardinal Beaufort; (3) Duke Humphrey of Gloucester; (4) Cardinal Kemp; (5) Cardinal Longley (the donor of the window). Second row, (1) Henry V.; (2) Henry VI.; (3) St. Cuthbert holding the crowned head of St. Oswald; (4) John of Gaunt Duke of Lancaster; (5) Henry IV. The subjects commencing in the third row, and up to tracery, consist of the birth of St. Cuthbert, his childhood,

youth, life at Old Melrose, Ripon, and Lindisfarne, and his death; each period with its own miracles and events. In the thirteenth row the first panel illustrates his investiture by King Ecgfrith; the second his consecration in York Minster, on March 26th, 685, by Theodore of Canterbury and seven bishops. The tracery lights in first row have figures of S. Paulinus; James the Deacon; SS. Edwin, Etheldreda, Cuthbert, Oswald, Hilda, John of Beverley, Edward the Confessor, and Augustine of Canterbury. In the second row the Ven. Bede; SS. Gregory, Peter, Paul, Jerome, and Catherine. Above, Christ enthroned, with angels on either side.

VI. This window is a Jesse of the *Early Perpendicular* period.

VII. This contains subjects from the life of the Virgin. There are three large panels, with six smaller ones below.

VIII. There are six figures under canopies, and six subject panels in this window.

THE MONUMENTS.

Previous to the fire of 1829, hatchments (coats of arms within lozenge-shaped frames) of those who are interred in the lady chapel, were suspended from the walls.

A portion of the floor was relaid after the fire, when many of the grave stones were cut, and others turned over to suit the new pavement.

Amongst the most important monuments, commencing from the gates in the south aisle are the following:—

W. Wickham. A small white marble memorial having *Ionic* columns supporting entablature.

James Es Secretary, 1611. A large *Renaissance* monument with effigies of himself, his two wives, and six children, all kneeling.

White marble reclining figure, mitred and robed
Archbishop on a high base, cherubs amidst clouds, now laid
Dolben, 1686. on ground, may have surmounted the monument.
 He bore the standard at Marston Moor.

Renaissance—reclining on his side; in cap, rochet
Archbishop and black gown, under an arch, two columns
Hutton II., support the entablature; below in semicircular
1757. niches, separated by pilasters, are kneeling figures of his
 daughter and two sons, one in armour.

Grey marble busts of Dean Finch and Edward
Dean Finch,
1728. Finch, M.A., separated by urn.

A small *Renaissance* memorial, kneeling figure
Wanton, 1617. within pilasters and entablature.

A figure with pastoral staff, standing between
Archbishop pilasters supporting entablature with semicircular
Lamplugh,
1691. pediment containing shield, at angles two boys
 with torches. This is a large marble monument surrounded
 by iron railing.

Half-length effigy of Elizabeth Eymes, one of the
Brass, 1583. gentlewomen of Queen Elizabeth; in her hand
 is an open book, inscribed "I have chosen the way of Thy
 Truth, and Thy Judgments have I laid before me. Thy
 statutes have been my Songs in the House of my Pilgrimage."

White marble, by *Westacott*. A female with book
De Burgh, .
1808. "On the Holy Trinity" in left hand, whilst the
 right hand grasps a large black cross.

This stately monument of grey marble has the
Earl of Earl in his robes and his second Countess, standing
Strafford, 1695
(son of the on either side of an altar, within fluted *Corinthian*
great earl). columns, supporting a semicircular cornice over
 shield with supporters. At the angles are urns; below on either
 side of the columns is a boy with wings; the one to the
 east is crying and has his foot on a skull.

- G. & F. Hoar.* This consists of a *Perpendicular* niche with overhanging canopy (see Plate XI).
- Anna Bennett,*
1601. A small but curious *Renaissance* memorial; a half-length effigy wearing a ruffle, within a projecting semicircular canopy, supported at sides by figures half females and half birds, and surmounted by a pediment with an angel blowing a trumpet. Below, an angel and two figures support base containing the inscription.
- Archbishop*
Piers, 1594. A *Renaissance* panel within columns on corbels supporting entablature, bearing shield.
- Hon. T. W.*
Wentworth,
1723. A life sized figure of his son in Roman toga, leaning on one side of an urn, on the other his widow reclines. This grey marble monument by *Guelfi* of Rome stands on a lofty base above steps, and is railed in.
- Archbishop*
Mathews,
1628. This effigy (Plate XI) on a restored table tomb, is under the second arch from the east in the south aisle.
- Archbishop*
Sharpe, 1714. Under east window a reclining effigy with a book in left hand (Plate XI).
- Mrs. Mathews*
(wife of
Archbishop
Mathews),
1629. Under east window (Plate XI) a kneeling figure before an altar under a compartment within two columns and entablature with pyramids at angles. Below, at each side are females, one with children.
- Mrs. Mathews* was the daughter of a bishop, and one of four sisters, all of whom married bishops.
- Archbishop*
Frewen, 1664. A large *Italian* monument, the effigy lies at full length in cap, rochet, and black gown, before a lettered panel, surrounded by books within two columns, having broken entablatures, and semicircular arch with curved pediment containing shields.
- Countess of*
Cumberland,
1643. Daughter of Robert, Earl of Salisbury, a black marble slab on floor.

Archbishop Sterne, 1683. The monument at the end of north aisle (Plate XI) is a reclining figure of Archbishop Sterne who attended Archbishop Laud on the scaffold, and was great grandfather of Lawrence Sterne, prebendary of York, who wrote *Tristram Shandy*.

Archbishop Musgrave, 1860. In the centre of lady chapel (Plate XI), facing the east window is the effigy of Archbishop Musgrave by *Noble*, on a tomb.

Archbishop Markham (monument only), 1807. Under the second arch from the east in the north aisle (Plate XI) is a table tomb having a black marble top inlaid with brass cross and shields, and surrounded with pavement of encaustic tiles. His remains are in Westminster Abbey.

Archbishop Rotherham, 1500. On the altar platform of lady chapel (Plate XI) a table tomb, having quatrefoils at the sides. It was restored in 1832 by Lincoln College, Oxford, of which the archbishop was the second founder.

On the wall of the north aisle, from east, are the following:—

Lionel Ingram, 2 years old. A small *Jacobean* monument, having coloured panel with shield above, within two columns supporting a straight lined gable.

Dr. Breary, 1735. Prebendary of York, a large *Classic* monument of grey marble.

Sir George Saville, M.P., 1784. A white marble figure leaning against a pillar, (Plate XI) having a scroll in his hand inscribed “The petition of the freeholders of the County of York.” It was erected by public subscription, and executed by *Fisher*, of York. Sir George was M.P. for the County of York for twenty-five years.

Dr. Dealtry, 1773. A monument with a large figure of Hygeia lamenting.

Hon. Dorothy Langley. Perpendicular niche with richly carved overhanging canopy.

Vice-Admiral Henry Medley, 1747. A large monument with bust and naval symbols; and on a panel below a naval engagement is sculptured.

Earl of Carlisle, 1707. A massive monument in black and white marble. Inscriptions on pilasters to memory of Charles, Earl of Carlisle, and Sir John Fenwicke, Bart.—beheaded for high treason, 1646; centre panel to the memory of Lady Fenwicke.

Sir William and Lady Ingram, 1623. Half-figures under an arch. At the sides females support an entablature—gilt and coloured.

Sir William Ingram (II), 1670. A life sized effigy kneeling before an altar under arch; side pilasters with figures standing on globes under canopies—gilded and coloured.

Dr. Swinburne, 1656. A kneeling figure at a desk.

Sir Henry and Lady Bellasis, 1630. A large *Renaissance* monument with kneeling life sized figures under semicircular arches. Columns at the sides support a panelled entablature surmounted by shield.

Archbishop Savage, 1507. A *Late Perpendicular* monument. On a table tomb a mitred recumbent effigy, which should be compared with that of Archbishop Gray. Above is an arched canopy recessed at the sides, the whole covered with panelled tracery, having a straight cornice with projecting angels and shields surmounting the whole, with inscription—Doctor Savage, London, Yorke, Rochester, Thomas Dalby. The spandrils have shields with supporters. Beyond the effigy are traces of a doorway and piscina, probably remains of a small oratory; a wooden chantry is said to have been above.

Beyond the gates, in the north choir aisle are the following memorials:—

Two wall tablets from which the brasses have been taken. A stone reading desk terminates the stone bench at the entrance to the old Library, of which there are no remains.

A sculptured white marble panel enclosed in a *Robert Baker, C.B., 1880.* dark shell marble frame to the memory of Robert

Baker, C.B., born in York 1803, and one of Her Majesty's principal Inspectors of Factories.

There are similar monuments, dull red centre panels with inscriptions in gold, enclosed in sculptured white marble frames to recently deceased members of the Chapter; and brasses with inscriptions to Rev. Canon Trevor and to Mr. W. Whytehead.

Prince William de Hatfield. Near the entrance in this aisle is an effigy of the second son of Edward III. The prince wears a short embroidered tunic and mantle; his shoes are diapered.

Beyond the gates in south choir aisle are the following:—
A Chancellor's wife aged 39 with 24 Children. A tablet to Jane Hodson, wife of Phineas Hodson, chancellor of this church. "She was a faithful wife and mother of a large family," and died on the 2nd of September, 1636.

Burning of the "Europa." A sculptured marble monument to the memory of officers and men who perished in the burning of the "Europa" transport ship, June 1st, 1854, the scene on board is sculptured in high relief. Designed by *G. G. Scott*, executed by *Philip*.

Canon Mason, the poet, and Canon Dixon. A worked brass monument enriched with cornelians. On the top of the gable, supported by double shafts, is the Good Shepherd; at the sides are females. Designed by *Scott*, executed by *Skidmore*, Coventry.

Tablets to officers and men (1) of the 33rd Regiment who fell in the Russian War, 1854-56; (2) to those of the 84th Regiment who died in the Indian Mutiny, 1857-59; (3) 51st Regiment (2nd West Riding) who fell during the war in Burmah, 1852-53.

A brass, designed by *Scott*, executed by *Hardman*, *Brass by G. G. Scott.* to those of the 19th Regiment (1st York North Riding) who died in the Crimean War. At the sides are St. Michael, St. George, Gideon, Joshua, Judas Maccabæus, and the Centurion, and the Saviour at the top.

A memorial to Mr. Frederick Vyner, who was murdered by Greek brigands, April 21st, 1870. *Vyner, 1870.*

Marble memorial to those of the 33rd Regiment who died in India, 1857-67.

A memorial tablet and the vestry door to Lieut.-*Lt.-Gen. Daniel, 1889.* Gen. Daniel.

In this aisle are suspended the old colours of the *Colours. York and Lancaster Regiment.* York and Lancaster Regiment, four colours of the 65th Regiment (1st Battalion), and eight colours of the 84th Regiment (2nd Battalion). The tattered ones when new were presented to the 84th Battalion in 1861, and carried through the Egyptian campaign, 1882-84, and presented to the Minster on August 10th, 1891.

THE VESTRY.

In the vestry are some antiquities of interest appertaining to the Minster. Foremost is the Horn of Ulphus, *Horn of Ulphus.* 29 inches long, made of an elephant's tusk, the mouth encircled by a carved band of oriental design, in which griffins stand near a tree, a unicorn, a lion devouring a doe, and dogs wearing collars. Shortly before the Norman Conquest, Ulph, son of Thorold, lord of a great part of eastern Yorkshire, laid this horn on the altar in token that he bestowed certain lands on the Minster. The horn disappeared during the Civil War, but ultimately came into the hands of General Fairfax, whose son restored it to the Minster. In 1675 the Dean and Chapter added to it an inscription on bands and a chain.

Indulgence Cup of Archbishop Scrope. The "Indulgence Cup of Archbishop Scrope," consists of a bowl of dark brown wood on three silver cherubs' heads, and a silver rim inscribed in Old English "† Recharde arche beschope Scrope grantis on to alle that drinkis of this cope XL^{ti} dayis to pardune. Robart Gubsune Beschope musm grantis in same forme afore saide XL^{ti} dayis to pardune, Robert Strensalle." The cup was originally given by Agnes Wyman, wife of Henry Wyman, Mayor of York, to the Guild of Corpus Christi, which was dissolved in 1547, and the cup passed to the Cordwainers, whose arms appear at the bottom of it, this company was dissolved in 1808, and the bowl presented to the Minster.

Rings. Rings of Archbishops Bovill (1258), a plain ruby set in gold; Greenfield (1314) similar; Bowet (1423) jewel lost, with motto "Honneur et Joye." They were taken from their respective tombs in 1736. Three silver chalices with patens, taken from the tombs of archbishops.

Pastoral Staff. A silver pastoral staff, 6 feet long; under the crook are figures of the Virgin and the infant Jesus.

It was taken during the revolution of 1688, by the Earl of Danby, from Dr. James Smith, Bishop of Callipolis, whilst walking in procession to the Minster, to assume the office of Vicar-Apostolic of the Northern District, to which he had been appointed by the Pope.

An ancient installation chair.

Carved Chest. A curious oak chest carved with the legend of St. George and the Dragon, on which is allegorically expressed the marriage of Henry V. with the daughter of the King and Queen of France, the latter are watching from the keep of a walled city. At the sides under embattled niches probably Princess Catherine, and St. Rogue with dog, below in the bases are lions with paw on shield. (Poole and Hugall).

Archbishop Zouche's Chapel adjoins the vestry, and is used for sittings of Convocation, etc. At the south west angle is "St. Peter's Well." The treasury on the other side of the vestry is used as the choristers' room. In the north aisle are two quadrant cope chests covered with ironwork similar to that on the chapter house doors.

*St. Peter's
Well.*

Cope Chests.

THE CRYPT.

The crypt is entered from the choir aisles, usually by the north one; a few steps descend to a vaulted chamber of twelve compartments. At the west side of the entrance is a lavatory with well adjoining. On the former are sculptured stones, amongst them the "Fiddler of York," who formerly crowned the apex of the south transept, and outdid Nero of Old Rome by looking on whilst the Minster was twice in flames, in 1839 and 1840. During the restoration of the transept in 1871-4 he was removed from his lofty position and brought here.

*The Fiddler
of York.*

To the east the floor is raised four steps for altars; to the south was that of SS. Agatha, Lucy and Scholastica, to the north the altar of St. Cecily. The two middle aisles formed "The Lady Chapel of the Crypt," in which mass was celebrated daily (except on great feasts) by a priest, with organist and six choristers. A broken piscina is in the south wall. Two quatrefoils in the base of altar screen, now filled up, afforded light. This crypt was built out of the remains of the ancient crypt during the fitting up of the choir in the 14th century. The six columns have sculptured octagonal capitals, three with ornamental bands, one two rows of shells, another scallop, the other figures in gowns, with outstretched arms, supporting abacus. The side piers are octagonal and of *Perpendicular* design.

THE NORMAN CRYPT.

The excavations after the fire of 1829 revealed westward another crypt, containing two rows of columns between large piers, diapered as at Durham and Lindisfarne, and having four smaller shafts round them (page 12 and Fig. V). The crypt is lighted by gas and the remains protected by brick vaults. Portions of "herring-bone" masonry are exposed belonging to the Anglo-Saxon Church of King Eadwine (page 6 and Fig. II). The walls have been strengthened.

THE CENTRAL TOWER.

The piers of the earlier towers are encased by later work. The four arches vary in width from 30 feet to 35 feet, the east arch being the widest. The capitals, 62 feet from floor, rest on moulded piers, and the apex of the soffit of arches is about 92 feet from floor. Above them runs a string course containing 40 projecting figures. An enriched wall arcade, about 20 feet high, is surmounted with a quatrefoil parapet and forms a walk round the tower. Above in each side of the tower are two windows, about 47 feet high and 12 feet wide. The vault of the lantern, 180 feet from floor is a rich lierne (restored 1733), the central boss has St. Peter holding a church and St. Paul with sword, the four principal minor bosses have the emblems of the four Evangelists.

Shields. In the spandrels are shields borne by angels, representing on the north side, King Edwin, King

Oswald; west, Edward the Confessor, Henry IV.; south, Skirlaw (Bishop of Durham), The Chapter; east, St. Wilfrid.

Glass. ancient See of York. The windows contain some portions of the original glass (1471) by *Matthew*

Pety, displaying the cross keys within wreaths of laurel.

Sculpture. Six busts are inserted above the capitals of the eastern piers, amongst them is one of a Pope with

tiara holding a sword; another St. Peter; and opposite to these (N.E. pier) is the devil held captive, his leg being grasped by a man with both hands, whilst another keeper bites the end of his tail. On S.E. pier the capital on the south side has a bust with a branch of oak; above the capital is a bust in

Badge— regal attire, supposed to be Henry V. The capital *Richard II.* also contains the badge of Richard II—the white hart couched—which also appears with the stags' heads of Archbishop Bowet on the capital below leading to the choir aisle, at the east end of which was the Bowet chantry.

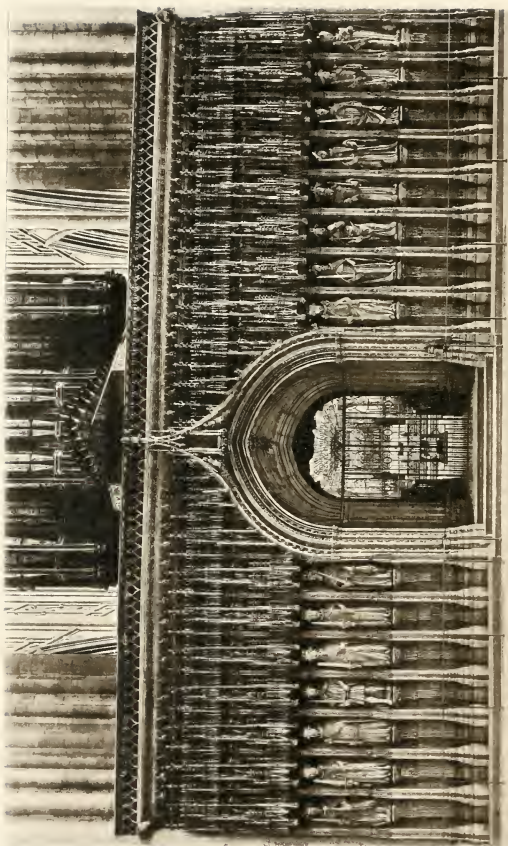
At the N.E. angle of the south transept are the remains of capitals to the piers of the previous tower erected by John le Romaine. They have been mutilated to serve as capitals to the later casing of vertical mouldings, beneath the foliage of the herbe benedicta with its bunches of berries are winged monsters (*Browne*).

On the west portion of the N.W. pier, the capital is foliated with the vine and has a bird pecking at the grapes.

On the west pier, in south transept is a canopied niche probably occupied by a figure of the Virgin; below was a chest or "red ark" for donations.

The lantern is ascended by a staircase in the S.W. corner of the south transept which leads to the turret; from there a walk along the parapet conducts to the stairs in the lantern. The total number of steps to summit is 273. If the atmosphere is clear an extensive view is obtained of the City and Vale of York. On this platform William Smith "the father of English Geology" stood in 1794, and looking eastward "could see that the hills (the Wolds) by their contour, contained chalk." Towards the north is a low range known as the Howardian Hills (lias); the Vale of Derwent; and the bolder Hambleton Range (oolites) with the "White Horse"

273 Steps to
Summit.



CHURCH OF ST. MARTIN, PARIS

cut on the side of Whitestone Cliff. On the eminence to the east stands Crayke Castle. Continuous with the Hambleton Range are the Cleveland Hills (oolites) which stretch northwards nearly to the Tees, and eastward to the sea. The vale at York is about 20 miles wide. It consists of trias covered with a considerable thickness of glacial drift. Severus hill in the foreground is glacial, and used as the reservoir of the York Water Company. To the west the palæozoic rocks are fringed at their base by permian strata. Almes Cliff (760 feet) near Harrogate being conspicuous. To the south, Selby Abbey may be observed, and the two eminences near are Hambleton Haugh and Brayton Barf.

THE ORGAN SCREEN.

(1475-1505).

ARCHITECTURAL STYLE—Perpendicular.

" For soom tarme past Ah've re'ally been
Just crazed te knaw aboot this ' Minsther Screen.'
T'newspapers used te talk of nothing else ;
It mead nair noise thon yan o't Minsther bells,
And sea ah've coom'd te see what it be like."

ANONYMOUS, 1830. *Re-published 1886.*
In East Riding Dialect.

The stone screen (Plate XII) contains figures of the Kings of England from William I. to Henry VI. The original statue of Henry VI. was removed, it seems to have been regarded as the image of a saint, and was replaced by one of James I., which in 1810 was removed to Ripon Minster, and the present statue of Henry VI., by *Taylor*, of York, was placed in the screen. William Hyndeley was master mason during the erection of the screen; his device, a hind lying, occurs four times amongst the foliated capitals to the pedestals. Above the entrance is a niche with censing angels at the side; below, an angel playing an organ, with two rows of pipes and a single row of 18 keys; at the back, another angel with hand

bellows supplies the wind; lower are two boys with open books. The central boss to the vaulted ceiling of the entrance depicts the Assumption of the Virgin. The screen is about 60 feet long by 23 feet 6 inches high.

In 1810 the row of small niches above the kings was filled by *Bernasconi* with plaster figures of angels playing on various musical instruments, and have been termed the "heavenly choir."

In 1830 a proposal to remove the screen a bay eastward was fortunately frustrated.

The entrance to the screen had formerly wooden doors, which were removed at the end of the 17th century, when the present iron gates, given by Mrs. Mary Wandesford, were fixed. The ancient wooden doors leading to the side aisles were replaced by the present iron gates in the time of Dean Finch (died 1728).

THE BELLS.

In 1681 the number of bells in the Minster was increased to twelve, and constituted the *first* peal of twelve bells ever hung.

*First Peal
of Twelve.*

Previously it had been the custom for anyone on Shrove Tuesday to enter the Minster and ring one of the bells known as the Pancake Bell. Dr. Lake a canon of York, was determined to end this irreverent custom; the contest nearly cost him his life, but he finally conquered. Subsequently he became a bishop, and was one of the seven committed to the Tower in the reign of James II.

*Pancake
Bell.*

In 1765 the peal of twelve were taken down and replaced by a new peal of ten. Five of the old peal are in St. Michael's, Spurriergate; the oldest has this inscription—" + Sum (1) Rosa Pulsata (2) Mundi Maria (3) Vocata"—in English, "I being rung, am called Mary, the rose of the world." Each initial letter is crowned; 1, 2, 3, indicates the stamp—three lions pass

guard—two crowned and one—may be for the arms of England.

In 1840 the ten bells were destroyed in the fire. The ringers were known as the Society of St. Peter's Youths.

The bell tower is ascended from the S.W. corner of the nave. The peal of twelve bells was bequeathed by the late Stephen Beckwith, M.D., and were cast in 1843, with an inscription—"Carolus et Georgius Mears, Londoni, Fecerunt." The smallest, 2 feet, 6 inches diameter, weighs about $7\frac{1}{2}$ cwt., whilst the tenor in C weighs $53\frac{3}{4}$ cwt., and has a diameter of 5 feet, 5 inches.

Big Peter. A walk across the parapet leads to the north-west tower, where "Big Peter" is suspended. The bell cost £2,000, raised by public subscription; the Dean and Chapter expended a like sum in preparing the tower for its reception. It was cast on the 18th January, 1845, 17 tons of metal being prepared for it, run in $7\frac{1}{2}$ minutes, taking fourteen days to cool before it could be removed. It weighs $10\frac{3}{4}$ tons, has a diameter of 8 feet, 4 inches, is 7 feet, 4 inches high without the stock, and is 7 inches thick at the sounding bow. The clapper weighs 4 cwt. 1 qr. 5 lbs. Round the top is the following, in Lombardic characters:—

"In sancte et eterne Trinitatis honorem
Pecunia sponte collata, Eboracensis
Faciendum coraverunt in usum
Ecclesie Metrop. B. Petri, Ebor."

and round the rim:—

"Anno Salutis MDCCCXLV Victoria Reg. VIII
Edwardis Archiepi XXXVIII C et G Mears
Londini, Fecerunt."

On it are the ecclesiastical and civic arms. The note is F sharp. The bell is struck by a hammer fixed as a lever. On each side is a wheel 14 feet diameter. The hour of noon is struck on the bell each week-day, and on the death or funeral of important personages it is tolled for an hour, also at the end of each year.

INDEX TO THE PRINCIPAL SHIELDS.

TINCTURES.

TWO METALS.

<i>Abbreviations.</i>	<i>Titles.</i>	<i>Metals.</i>
Or.	Or.	Gold.
Arg.	Argent.	Silver.

FIVE COLOURS.

<i>Abbreviations.</i>	<i>Titles.</i>	<i>Colours.</i>
Az.	Azure.	Blue.
Gu.	Gules.	Red.
Sa.	Sable.	Black.
Vert.	Vert.	Green.
Purp.	Purple.	Purple.

EIGHT FURS.

ERMINE—black spots on white.
 ERMINES—white spots on black.
 ERMINOIS—black spots on gold.
 PEAN—gold spots on black.
 The others are Vair, Counter Vair,
 Potent and Counter Potent.

ARMS.

ATON—or six bars gu, on a canton sa, a cross patonce or.
 BALIOL (King of Scotland)—gu an orle arg.
 BEAUCHAMP (Earl of Warwick)—gu a fess between six crosslets or.
 BEAUFORT (Cardinal)—quarterly France and England within a bordure arg and az charged with mitres.
 BEK (Bishop of Durham)—gu a cross moline ermine.
 BIGOD (Roger, Earl of Norfolk m. co-heiress of Wm. Marshall, Earl of Pembroke)—per pale or and vert, a lion rampant gu.
 BEK, JOHN (brother to Bishop Bek)—gu a cross moline arg.
 BOHUN (Earl of Hereford and Essex)—az a bend arg cottised or between six lions rampant or.

BOWET (Archbishop)—arg three deers' heads cabossed sa.
 BULMER—gu a lion rampant, billette or.
 BURGH (Earl of Ulster)—or a cross gu.
 BRIAN—az three piles or.

CALTOFT—arg a shield within an orle of ten cinque foils sa.
 CASTILE—gu a castle or.
 CHAWORTH—az two chevronels or
 CLARE OLD—arg a canton gu.
 CLARE (Earl of Hertford and Gloucester)—or three chevronelles gu.
 CLIFFORD—chequy or and az, a fess gu.
 COBHAM—gu a cross arg.
 COLVILLE—or a fess gu in chief three torteaux.
 CONSTABLE (Flamborough)—quarterly 1 and 4 gu; 2 and 3 arg vair az, over all a bend or.
 CORNWALL (Edmund, Earl of Cornwall)—arg a lion rampant gu, crowned or, a bordure sa bezanty.

DACRE—gu three escallops arg.
 DALBY (Archdeacon)—a garb impaling a chevron ermine between three buckles.
 DESPENSER—quarterly arg and fretty or, over all a bend sa.
 DREUX (Duke of Brittany and Earl of Richmond)—chequy or and az, a canton ermine.

ENGLAND—gu 3 lions pass guard in pale or—1189-1340. Richard I. to 13th year Edward III.
 France Ancient and England quarterly 1340-1405 (Edward III. to Richard II).
 France Modern and England quarterly 1405-1603 (Henry IV. to Elizabeth).
 EDMOND CROUCHBACK (Earl of Lancaster)—England with label of France—az five points each three fleur de lys.

EDMOND OF WOODSTOCK (Earl of Kent)—England within a bordure az.

EURE—quarterly or and gu, on a bend sa three escallops arg.

FAUCONBERG—arg a lion rampant az.

FITZ ALAN (Earl of Arundel)—gu a lion rampant or.

FITZ ALAN (Bedale)—barry of eight or and gu.

FITZ HUGH—az three chevronels braced or a chief gu.

FITZ RANULPH (Middleham)—az a chief indented or.

FITZ WALTER—or a fess between two chevronels gu.

FRANCE OLD—az seme of fleurs de lys or.

FRANCE MODERN—az three fleurs de lys or.

FURNIVAL—arg a bend between six martlets gu.

GASCOIGNE—or on a pale sa a conger eel's head coupé and erect or.

GAVESTON (Earl of Cornwall)—vert six eagles displayed or.

GERMANY, EMPEROR OF—or a double-headed eagle displayed sa armed.

GOSHILL—or three bars az a canton ermine.

GREYSTOCK—barry of ten, arg and az three chaplets of roses.

GREYSTOCK (Ancient)—gu three lozenges arg.

HASTINGS—arg a manche sa.

HOKE—az a fess between three fleurs de lys or.

HOLLAND—az a leopard rampant guardant between several fleurs de lys arg.

HARECOURT—or two bars gu.

JERUSALEM, KING OF—arg a cross potent between seven crosslets or.

JOHN OF ELTHAM—gu three lions pass guard or with a bordure of France (az fleurs de lys or).

KNIGHTS HOSPITALERS—gu a cross arg.

KNIGHTS TEMPLARS—arg a cross gu.

LACY (Earl of Lincoln)—or a lion rampant purp.

LANGLEY (Dean 1401)—paly of six arg and vert with a mullet or in the third.

LASCELLES—sa a cross patonce or.

LATIMER—gu a cross patonce or.

LEON—arg a lion rampant purpure.

LUCY—gu three lucies haurient arg.

LUTEREL (Dunster Castle)—or a bend az between six martlets az.

LEYBOURNE—az six lioncels arg.

MARSHALL (Earl of Pembroke)—per pale or and vert a lion rampant gu.

MAULEY—or a bend sa.

MAULEY, SIR ROBERT—or a bend sa three eagles displayed arg.

MAULEY, SIR PETER—or a bend sa.

MAULEY, SIR JOHN—or a bend sa three dolphins arg.

MAULEY, SIR EDMUND—or a bend sa three wyres arg.

MAULEY STEPHEN (Archdeacon)—or a bend sa three cross crosslets arg.

MELTON (Archbishop)—az a cross flore arg.

MEYNELL—az three bars gemelles, a chief or.

MONTAGUE OR MONTACUTE—arg three fusils conjoined in fess gu.

MONTFORT—gu a lion rampant queue fourchée arg.

MORTIMER—barry of six or and az, an inescutcheon arg; on a chief or, gyroned of the second, two pallets of the same.

MOWBRAY—gu a lion rampant arg.

MURDOC—or fretty sa.

NAVARRÉ—gu an escarbuncle or.

NEVILLE—gu a saltire arg.

NORTHUMBERLAND, EARL OF—quarterly, first and fourth grand quarters, 1 and 4, Percy; 2 and 3, Lucy; second and third, Old Percy.

PERCY—or a lion rampant az.

PERCY, OLD—az five fusils in fess or.

PERCY (of Kildale)—or five fusils in fess sa.

PROVENCE—paly of six or and gu.

ROOS—gu three water bougets arg.

ROMANS, KING OF—or an eagle displayed sa armed gu.

RYTHER—az three crescents or.

SAVAGE—arg six lioncels sa.

SAVAGE (Archbishop)—a pale lozeugy.

SAMPSON—or a cross patonce sa.

SCROPE (Bolton)—az a bend or.

SCROPE (Masham)—az a bend or with label of three points arg.

SCROPE, SIR HENRY (3rd baron)—az a bend or charged with lion passant sa.

SCROPE (Archbishop)—Scrope of Masham, within a bordure gu, charged with mitres or.

SKIRLAW (Bishop of Durham)—six osiers interlaced in cross.

STAFFORD—or a chevron gu.

ST. EDMUND—az three crowns or.

ST. EDWARD THE CONFESSOR—az cross and five martlets or.

ST. EDWIN—gu three crowns or.

ST. GEORGE—arg cross gu.

ST. PAUL—swords in saltire.

ST. PETER—keys in saltire.

ST. WILLIAM—gu seven mascles conjoined 3, 3, 1.

TATESHALL—checky or and gu a chief ermine.

THOMAS OF BROTHERTON (Earl of Norfolk)—gu three lions pass guard or with label arg.

THOMAS (Earl of Lancaster)—England with label of three points charged with fleur de lys.

TYES—or on a fess between two chevrons gu three mullets or.

VALENCE (Earl of Pembroke)—barry of ten arg and az, an orle of martlets gu.

VAVASOUR—or a fesse dancette sa.

VERDON—sa a lion rampant arg.

VERE (Earl of Oxford)—quarterly gu and or, in the first a mullet arg.

VESCY—or a cross sa.

WAKE—or two bars gu in chief three torteaux.

WARDE—az a cross patonce or.

WALWORTH—gu a bend ragulee or between two garbs or.

WARRENNE (Earl of Surrey)—checky or and az.

WELLS—or a lion rampant sa.

WOLVEDEN—az a chevron engrailed between three wolves' heads erased or.

YORK, CITY OF—arg a cross gu charged with five lions or.

YORK, SEE—gu two keys in saltire in chief crown or.

YORK, SEE (Ancient)—a crozier, debriused of a pall charged with four crosses.

YORK, THE CHAPTER—gu two keys in saltire in chief a tiara or.

GLOSSARY OF ARCHITECTURAL TERMS.

- ABACUS**—the top member of a capital.
- APSE**—a semicircular termination.
- ARCADE**—a series of arches.
- ASHLAR**—masonry of hewn stones.
- AUMBRY**—a small cupboard within the wall.
- BALL FLOWER**—an ornament consisting of a globular bud within a hollow moulding.
- BAND**—a ring round a shaft or pier.
- BATTLEMENT**—an indented parapet.
- BAY**—a compartment or division from floor to roof.
- BEAD**—a small circular mould.
- BENCH, OR BENCH TABLE**—a low stone seat on the inside of the walls.
- BOSS**—a projecting ornament in a vault at the intersection of the ribs.
- BUTTRESS**—a projecting support to a wall.
- CANOPY**—an ornamental projection over a niche, etc.
- CAPITAL**—the head of a column.
- CATHEDRAL**—a church which contains the seat of a bishop or archbishop.
- CHAMFER**—a bevelled or sloped edge.
- CHANTRY**—an endowment for chanting masses at an altar; when a chapel was endowed for that purpose it was known as a chantry-chapel.
- CHAPEL**—a division of the church containing an altar.
- CLERESTORY**—the upper story or row of windows in a church.
- CLUSTERED PIER**—a pier with smaller shafts grouped around.
- COLUMN**—a circular pillar; the term includes base, shaft, and capital.
- CORBEL**—a projecting piece of stone or wood usually moulded and carved, to carry a weight.
- CORBEL TABLE**—a row of corbels supporting an overhanging parapet.
- CORNICE**—the horizontal moulded projection at the top of a wall.
- CROCKET**—projecting foliage decorating the angles of gables, pinnacles, canopies, etc.
- CRYPT**—the basement of a church, generally fitted for altars or for the exhibition of relics.
- CUSPS**—the projecting points forming the foliations in tracery.
- DOG-TOOTH**—an ornament of four laurel leaves united to form a pyramid, considered to resemble a dog's tooth, and placed within a hollow moulding.
- DRIPSTONE**—a projecting moulding over the heads of arches, etc.
- EMBRASURE**—Crenelle or Kernel—the spaces between the merlons or battlements of a parapet.
- FALDSTOOL**—a portable seat made to fold.
- FENESTELLA**—the niche on south side of the altar containing the piscina.
- FERETORY**—a portable shrine in which the reliques of saints were carried about in procession.
- FILLET**—a small moulding of square section.
- FINIAL**—the ornament on the top of a pinnacle or canopy.
- FOILS**—the small curves in tracery.
- FLYING BUTTRESS**—an arch carried over the roof of an aisle from the external buttress to wall of clerestory, to support the vault.
- FOLIATED**—tracery having cusps.
- GABLE**—a triangular wall at the end of a roof.
- GABLETS**—small triangular shaped terminations to buttresses, pinnacles, etc.

GARGOYLE or **GURGOYLE**—a projecting water spout, usually grotesque figures.

GROIN—The angle formed by the intersection of vaults.

HERRING-BONE MASONRY—flat stones or tiles placed like herring-bones in walls.

HOOD-MOULDING—a name given to internal labels; where exposed to rain on the exterior they are termed dripstones.

JAMBS—the sides of a window opening or doorway.

LEAN TO—a roof formed with a single slope.

LANCET—Window lights in form of a surgeon's lancet, having sharp pointed heads.

LIGHT—one of the divisions of a window when divided by one or more mullions.

MISERERE—a projecting bracket on the underside of the seats of stalls.

MOULDINGS—the contours or outlines to angles of arches, recesses, projections, etc.

MULLION—the vertical bar dividing the lights of a window.

NEWEL—the post round which a staircase winds.

NICHE—a recess for an image.

OGEE—a moulding or line part concave and part convex.

ORDER—the recess of an arch.

PANEL—a sunk compartment in masonry, etc.

PARAPET—the low wall along the base of roof.

PENDANT—a hanging ornament.

PEDIMENT—an ornamental gable over doors, windows, etc.

PIER—the masonry between openings.

PINNACLE—a small turret with spirelike termination.

PISCINA—a sink in a church for the use of the priest.

QUARRY—a diamond-shaped piece of glass.

REVEAL—the recess of a door or window.

RIB—a projecting moulding at the angles of vaulting.

RIDGE—The longitudinal summit of a roof.

ROLL—a round moulding.

ROSE WINDOW—a circular window having mullions radiating from the centre to the circumference.

SCREEN—an internal partition or enclosure cutting off part of a building.

SET-OFF—a small ledge.

SOFFIT—The under side of an arch, etc.

SPANDRIL—the triangular spaces between the outside of an arch and the mouldings round it.

STAGE—a defined division in the height of a building.

STRING—a horizontal projecting moulding.

TABERNACLE—an open ornamental canopy to contain an image.

TRACERY—the ornamental stone work in the heads of windows, panels, etc.

TRANSOM—the horizontal pieces crossing the mullions of a window.

TRIFORIUM OR **BLIND STORY**—an arcade filling in the space formed by the slope of the aisle roofs between the pier arches and the clerestory windows.

VAULT—an arched ceiling.

VAULTING SHAFT—the pier or shaft that supports the ribs of a vault.

WICKET—a small door formed in a larger one.

WHEEL WINDOW—a circular window in which the mullions radiate from the centre towards the circumference like the spokes of a wheel; also termed a rose window.

EMBLEMS OF SAINTS.

- ST. AGATHA (A.D. 251)—pincers or shears, breasts on dish.
 ST. AGNES (304)—virgin and martyr, lamb at her feet, palm.
 ST. ANTHONY—a tall cross with bell at top, at his side a pig.
 ST. ANNE—with book teaching a child (the Virgin).
 ST. BLAISE—with wool comb in hand.
 ST. CATHERINE (307)—wheel.
 ST. CECILIA (280)—patron of music, with harp or organ.
 ST. CHRISTOPHER (364)—giant wading, with staff, and carrying the infant Jesus on his shoulder.
 ST. CUTHBERT (687)—bishop carrying crowned head of St. Oswald.
 ST. EDMUND (870)—king, arrow, wolf near.
 ST. EDWARD THE CONFESSOR (1066)—king, holding Gospel of St. John in his hand.
 ST. GEORGE (303)—in armour, with dragon under feet.
 ST. GREGORY THE GREAT (604)—Our Saviour appearing to him at mass.
 ST. HELEN—crowned, holding a large cross.
 ST. JOHN THE BAPTIST—lamb on a book, head on dish.
 ST. JOSEPH—lily.
 ST. LAWRENCE (258)—holding grid-iron.
 ST. LEONARD (559)—with chains and fetters.
 ST. MARTIN OF TOURS (397)—on horseback, dividing his cloak with a beggar.
 ST. MARY THE VIRGIN—crowned with the infant Jesus.
 ST. MARY MAGDALENE—with box of alabaster in hand.

- ST. MICHAEL THE ARCHANGEL—in armour, striking a dragon with a sword.
 ST. NICHOLAS OF MYRA (326)—bishop, three balls or three children in a tub.
 ST. OSWALD (642)—king, with large cross.
 ST. STEPHEN—stone in hand.
 ST. THOMAS A BECKET (1170)—blood flowing from his head.

THE APOSTLES.

- ST. PETER—two keys.
 ST. PAUL—a sword.
 ST. ANDREW—a saltire cross.
 ST. JOHN—a chalice and serpent.
 ST. PHILIP—a tau cross.
 ST. BARTHOLOMEW—a butcher's knife.
 ST. THOMAS—an arrow, or builder's square; patron saint of builders and architects.
 ST. MATTHEW—a money box.
 ST. JAMES THE GREAT—a pilgrim's staff, wallet, etc.
 ST. JAMES THE LESS—a fuller's bat and saw.
 ST. JUDE—in hand a boat or club.
 ST. SIMON—a fish or fishes in hand.
 ST. MATTHIAS—a hatchet.

THE EVANGELISTS.

- ST. MATTHEW—an angel.
 ST. LUKE—an ox.
 ST. JOHN—an eagle.
 ST. MARK—a lion.
 —
 BISHOP—a crozier, pastoral staff and mitre.
 ARCHBISHOP—same as a bishop, but with pall.
 HERMIT—with long beard; scull; and beads hanging from girdle.
 ABBOT—a crozier in right hand and book in left; some are mitred.

FESTIVALS.

- INVENTION OF THE CROSS—cross lifted out of a tomb among spectators.
 EXALTATION OF THE CROSS—king kneeling before a cross in the air.

- ANNUNCIATION—a lily in pot, on either side St. Gabriel and Virgin.
 ASSUMPTION OF THE VIRGIN—Virgin carried to heaven by angels.

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